SF 89319

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Might consider meaning more than 6 artists

CATCH-22

Written by

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2ND DRAFT SCREENPLAY
June 19, 1968

OVERHEAD SHOT

1. EXT. AIRFIELD - PIANOSA - (DAY)

A mission is starting. The landing field is a panorama of noise and activity. Twenty-four B-25's are being warmed up. Blocks are being yanked out from under their wheels. Flight mechanics in grease-stained fatigues are jumping off wings and out of bombay doors; leaping away from spinning propellers; waving their arms and screaming directions at pilots and co-pilots.

SOUND: Under the noise of motors turning over and men running and yelling: the crackle and buzz of twenty-four aircraft intercoms turning on, the squeak of their frequencies adjusting, and then the crackle of voices coming over them. The voices overlap. The words are indistinguishable.

Crew members are running from buildings, dragging their parachutes, struggling into their helmets and jump suits as they rush towards their planes.

A pilot is jogging from the officers' mess hall to the field, carrying a tray of breakfast and eating from it as he approaches his aircraft.

A Flight Officer is standing in the middle of the field. He carries a clipboard and screams directions at no one in particular.

A soldier walks along side one of the taxiing planes, trying to complete a painting of the plane's emblem ("THE JOLLY RAPER") on the fuselage.

Officers and enlisted men are entering and exiting from the door at the base of the control tower. Through the windows at the top of the tower, men can be seen plotting positions on maps and issuing orders over microphones.

On the field, the planes are taxiing toward their takeoff formation at the far end.

A soldier in pajamas and on crutches is almost run over by one of the taxiing aircraft. He falls to the ground and shakes his crutch furiously at the pilot.

2. ANGLE ACROSS FIELD

Past the B-25's, taxiing by in front of us, left to right, we can see the Headquarters Building. It is a two story building, constructed of stone with a flat roof, suggesting a greater permanence than the other buildings around the airfield. Its front windows face the airstrip.

SOUND: Coming through the roar of the engines, the intercom voices, their words becoming clearer in brief snatches of dialogue.

INTERCOM VOICE #1
...position A...go to position A...

INTERCOM VOICE #2
...don't see you now...

INTERCOM VOICE #3
...watch your tail, Harry!

INTERCOM VOICE #4
...lead plane on the mark...

INTERCOM VOICE #5
...no time even to finish...

INTERCOM VOICE #6
...seven is out...seven **is** out...

INTERCOM VOICE #7
...get off the line, dummy...

INTERCOM VOICE #8
...forgot my hat...

3. HOLD ON HEADQUARTERS BUILDING

As the last plane taxis out of frame, the intercom voices continuing, more faintly now, in the background.

4. MOVE IN ON HEADQUARTERS BUILDING

Revealing the gravel yard by the front door. A soldier in fatigues, his back toward us, works at the gravel with a rake. Nearby is a sign that reads: COMMAND HEADQUARTERS, 256TH BOMBING SQUADRON.

5. MOVE IN

To window of first floor office. Standing in the office, looking out the window, is Captain Yossarian, Bombardier, 256th Bombing Squadron, United States Army Air Corps.

INTERCOM VOICE #9
...where's Yossarian?

INTERCOM VOICE #10
...nineteen hundred hours...try for more...

Yossarian's eyes look off to his left, toward the end of the field where the formation readies for takeoff.

INTERCOM VOICE #9
(Louder)
Where's Yossarian?

INTERCOM VOICE #11
He's not coming.

Yossarian turns away from the window and goes to the back of the room to a door on the right wall. Watching him are Colonel Cathcart, seated behind his desk, and Lt. Colonel Korn, standing by the desk. Yossarian opens the door, turns and looks back at them.

INTERCOM VOICE #9
What? Say again please?

INTERCOM VOICE #11
He's - not - coming.

Yossarian turns and goes through the door. Korn turns to Cathcart and shakes his hand. They smile at each other.

6. CAMERA TRACKS TO FRONT DOOR OF HQ BUILDING

Down the hall, Yossarian can be seen emerging from Cathcart's office. He turns and comes toward us.

INTERCOM VOICE #9
What do you mean?

INTERCOM VOICE #8
Why isn't he coming?

6. (Cont'd)

INTERCOM VOICE #7
He's not what?

INTERCOM VOICE #6
...said not coming...

INTERCOM VOICE #5
Why not?

INTERCOM VOICE #11
...says he doesn't want to get...
(Inaudible)

7. PULL BACK

As Yossarian steps through the front door and squints into the sun. A few feet to his left, the soldier continues to rake the gravel. Yossarian stops.

INTERCOM VOICE #9
Get what? Say again please.

INTERCOM VOICE #11
He doesn't want to get KILLED.

Yossarian puts his right hand to his left jacket pocket and pulls his bombardier's insignia off. He throws it away to his left. He smiles.

INTERCOM VOICE #9
That - lucky - bastard!

The insignia lands on the ground near the raking soldier. The soldier starts to turn toward Yossarian.

Yossarian looks toward the soldier as he takes a step forward.

The soldier takes a step toward Yossarian. Something is shining in his hand.

8. YOSSARIAN

His eyes widen and he starts to bring his hands up in front of him.

9. THE SOLDIER

Brings his hand up with a long vicious looking kitchen knife in it and lunges at Yossarian, plunging the weapon into Yossarian's side.

9. (Cont'd)

SOUND: The B-25's, starting their takeoff run.

10. YOSSARIAN

He lets out a shriek and starts to fall slowly to the ground.

11. THE AREA

The soldier raises his hand to strike again. The window to Cathcart's office opens. Col. Cathcart leans out, a 45 caliber automatic in his hand. Col. Korn emerges from the office into the hall and starts running toward the front door. Cathcart struggles with a safety catch on his automatic, finally managing to fire a shot into the ground.

The soldier leaps to his feet and runs off. He goes around the corner of the building as Korn runs out of the front door. Cathcart fires another shot from the window, almost hitting Korn.

12. YOSSARIAN

His face is in pain. His lips move. Korn leans in to him. SOUND of two more shots and people running and yelling. Over all, the SOUND of the B-25's taking off.

YOSSARIAN
(Struggling to speak)
Don't shoot.

KORN
We'll get him.

YOSSARIAN
Don't shoot.

13. YOSSARIAN'S POV

Several men bend down and lift him into the air and rush with him to a waiting hospital truck that is standing near the side of the field. As they carry him, they speak.

MAN ONE
What happened?

MAN TWO
Who was it?

13. (Cont'd)

MAN THREE
A spy. A German spy or something.

MAN ONE
Captain Yossarian must of caught him.

MAN THREE
I think they winged him.

14. INT. HOSPITAL TRUCK

SHOT - FROM INSIDE LOOKING BACK TOWARD THE OPEN END AS THEY SHOVE YOSSARIAN FEET FIRST INTO THE TRUCK.

Yossarian's eyes open.

YOSSARIAN
No!

Two medics inside the truck move Yossarian onto a stretcher. One of them knocks on the window to the cab. The driver, who is reading a magazine, his legs stretched out on the seat, turns around.

MEDIC ONE
Come on. We've got a wounded man back here.

The driver looks out of the window up in the air.

DRIVER
Are you kidding? They just took off. There can't be any casualties yet.

MEDIC TWO
You want to come back here and look at him?

DRIVER
If this is another of you guys' lousy practical jokes -

15. YOSSARIAN

His eyes open.

MEDIC ONE
Should we do something? He's bleeding.

15. (Cont'd)

MEDIC TWO
(To Yossarian, apologetically)
Look - I'm sorry - I'm not very good with bleeding. I can do fractures and stuff like that. If you had a fracture -

Yossarian's eyes close.

McWATT'S VOICE
Help him.

YOSSARIAN
What?

16. INT. B-25 - (DAY) - YOSSARIAN IN THE BOMBARDIER'S HATCH

They are flying through heavy flak, which is darkening the sky all around. The plane jerks and twitches with every explosion. Yossarian is kneeling and looking out at the sky.

McWATT'S VOICE
(Filtered; yelling)
Help him. Help him.

YOSSARIAN
(Into mike; yelling)
Help who?

McWATT'S VOICE
(Filtered; yelling)
Help the bombardier.

YOSSARIAN
(Into mike; yelling)
I'm the bombardier. I'm all right.

McWATT'S VOICE
(Filtered; yelling)
Then help him. Help him.

Yossarian starts to look behind him, back into the stomach of the plane.

17. INT. HOSPITAL TRUCK - (DAY)

The truck starts to move forward. Yossarian's eyes open.

17. (Cont'd)

YOSSARIAN
Snowden.

MEDIC ONE
What'd he say?

YOSSARIAN
Snowden.

MEDIC TWO
He said - Snowden.

MEDIC ONE
Snowden's dead.

Yossarian closes his eyes.

YOSSARIAN
Snowden?

MEDIC TWO
Why is he talking to a dead man?

MEDIC ONE
He's Captain Yossarian.

MEDIC TWO
So?

MEDIC ONE
He's crazy.

18. INT. OFFICER'S CLUB - (NIGHT) - CLOSEUP - YOSSARIAN

YOSSARIAN
Who says so?

19. CLOSEUP - CLEVINGER

CLEVINGER
I do.

20. ANGLE ON YOSSARIAN AND CLEVINGER

They are sitting at a table, drinks in front of them. The Officers' Club is filled with men, standing at the bar, sitting at tables, grouped around a piano, playing ping-pong, shooting pool, throwing darts, etc.

20. (Cont'd)

YOSSARIAN
Because - ?

CLEVINGER
Because you've got a - persecution complex.

YOSSARIAN
True.

CLEVINGER
You admit it!

YOSSARIAN
I admit that I'm being persecuted.

CLEVINGER
By whom?

YOSSARIAN
By them.

CLEVINGER
Who specifically is them?

YOSSARIAN
Every one of them.

CLEVINGER
Every one of whom.

YOSSARIAN
Every one of whom do you think?

CLEVINGER
I haven't any idea.

YOSSARIAN
(Triumphantly)
Then how do you know they aren't?

CLEVINGER
(Rising, furiously)
Yossarian - that's sheer sophistry.

YOSSARIAN
(Rising, calmly)
Clevinger - I'll take my sophistry any way I can get it. And another thing -

20. (Cont'd)

CLEVINGER
(Waving his hand at Yossarian in irritation)
You're drunk.

YOSSARIAN
I am not drunk. I am never drunk - except those times when I have - drank - too much which doesn't do me a damn bit of good because even then I can't for one second forget the fact that I am stuck here on this tiny godforsaken rat-infested island of Pi - (hiccup) Pi - (hiccup) -

CLEVINGER
Anosax -

YOSSARIAN
- in the middle of the sickeningly picturesque Medit - (hiccup) - Medit - (hiccup)

CLEVINGER
Teranean -

YOSSARIAN
- with the rest of you halfwits, where I am forced by high ranking homicidal maniacs to climb into over-worked flak-riddled B-25's and dump endless tons of lethal explosives on Italian towns that never did anything to me.
(They look at each other for a moment)
Is that a fair estimate of the situation?

CLEVINGER
Look Yossarian - we're all in the same boat.

YOSSARIAN
Look Clevinger - I don't want to die in your boat. I have now flown twenty-two missions. In most squadrons, you get rotated after twenty-five missions. But the murdering sadist who runs this outfit has now raised the required number to thirty. In short, Clevinger, he is trying to kill us.

20. (Cont'd)

CLEVINGER
Don't you understand that it's the Germans and Italians who are trying to kill us?

YOSSARIAN
Then they're no better than he is.

CLEVINGER
You've got everything upside down. There happens to be a war on.

YOSSARIAN
(In mock horror)
Where?

CLEVINGER
Suppose everyone thought the same way you do.

YOSSARIAN
Then I'd be a fool to think any different.

CLEVINGER
That is not a reasonable answer. I don't understand how you -

YOSSARIAN
(Interrupting)
Listen, Clevinger - I'll tell you what I don't understand. I don't understand how a perfectly intelligent nice guy like you can be such a stupid son of a bitch!

CLEVINGER
You know what you ought to do, Yossarian? You ought to have your head examined.

YOSSARIAN
I did.

CUT TO:

21. INT. DOC DANEEKA'S TENT - (DAY)

Yossarian is sitting on a stool, his head locked into a peculiar vice-like contraption. Medical charts are

21. (Cont'd)

on the walls. Open boxes of APC tablets are scattered about. Gus and Wes, Doc's medical orderlies are holding a moaning soldier down on a cot in the background. Doc is examining Yossarian's skull. Yossarian is dressed in his flight suit. Doc snaps a light off above Yossarian's head, swings it away and leans back.

DOC
There's nothing wrong with it.

YOSSARIAN
Look again.

DOC
Sorry, Yossarian. Your head is OK.

YOSSARIAN
See if you can find a tumor or something.

DOC
There isn't any tumor.

YOSSARIAN
A suspicious bulge.

DOC
Nope.

YOSSARIAN
Evidence of hydroencephalus.

DOC
Negative.

YOSSARIAN
Wembley's disease.

DOC
Not a chance.

YOSSARIAN
Lippincott syndrome. A Carlson tremor. Paresis.

DOC
NO.

The soldier on the cot moans. Doc turns.

DOC
(To soldier)
Please don't do that.

21. (Cont'd)

DOC (Cont'd)
(To Yossarian)
I hate it when they do that.

YOSSARIAN
Doc - I want you to ground me.

DOC
Don't start that again.

YOSSARIAN
I don't want to fly any more.

DOC
Why?

YOSSARIAN
It's dangerous.

DOC
Look, Yossarian -

The soldier on the cot moans again.

DOC
(To Gus and Wes)
Will you guys please stop him from doing that.
(To Yossarian)
Let's get out of here. If there's one thing I hate, it's pain.

They stand and start out of the tent.

22. EXT. TENT AND FIELD - (DAY)

Yossarian and Doc come out of the tent. The rig is still attached to Yossarian's head. Men are running toward planes. As they walk onto the landing strip, Doc tries to remove the rig from Yossarian's head.

YOSSARIAN
(Pointing toward his plane)
Doc - I could get killed in there.

DOC
Oh - I don't think so. It looks pretty safe to me.

22. (Cont'd)

YOSSARIAN
Imagine yourself in the nose of that thing.

DOC
I have.

YOSSARIAN
And they're shooting at you.

DOC
They're missing.

YOSSARIAN
They hit the plane.

DOC
It drops out of formation and returns to the base.

YOSSARIAN
An engine catches fire.

DOC
It starts to rain.

YOSSARIAN
The wing falls off.

DOC
I jump.

YOSSARIAN
Your parachute doesn't open.

DOC
I land in a hay field.

YOSSARIAN
The hay is BALED.

DOC
Look, Yossarian - we've all got our troubles. You think you've got it tough? What about me? Eight years I starved while I was learning all this doctor stuff. Then four more years I lived on peanuts while I was trying to build up a practice. How would you like to ask a wife and four kids to live on peanuts?

22. (Cont'd)

YOSSARIAN
You don't have a wife and four kids.

DOC
That's exactly what I mean. And finally, when the business is starting to show a profit, they draft me. When I get back, I'll have to start all over again. My God, they'll have discovered diseases I never even heard of. I'll have to look through hundreds of back issues of medical journals, and I hate to read those things. They're full of disgusting pictures.

YOSSARIAN
What the hell has all that go to do with you grounding me?

DOC
I'm due for rotation in about six months. If - IF I don't cause any trouble or take any shortcuts or break any rules. And one of the rules says I can't ground someone just because he asks me to.

YOSSARIAN
Can't you ground someone who's crazy?

DOC
Sure. I have to. There's a rule that says I have to ground anyone who's crazy.

Yossarian stops and grabs Doc's arm.

YOSSARIAN
I'm crazy.

DOC
Who says so?

YOSSARIAN
Everyone. Clevinger -

CUT TO:

23. INT. OFFICER'S CLUB - CLOSEUP - CLEVINGER - (NIGHT)

CLEVINGER
You're crazy!

CUT TO:

24. EXT. AIRFIELD

Yossarian and Doc.

YOSSARIAN
Nately -

CUT TO:

25. INT. ROME WHOREHOUSE - CLOSEUP - NATELY - (DAY)

NATELY
You're crazy!

CUT TO:

26. EXT. AIRFIELD

Yossarian and Doc

YOSSARIAN
McWatt -

CUT TO:

27. INT. COCKPIT (IN FLIGHT) - CLOSEUP - McWATT - (DAY)

He is in the co-pilot's seat.

McWATT
(Into microphone)
You're crazy!

CUT TO:

28. EXT. AIRFIELD

Yossarian and Doc.

YOSSARIAN
Even Orr.

DOC
Orr?

CUT TO:

29. INT. YOSSARIAN'S TENT - ANGLE ON YOSSARIAN - (NIGHT)

As, dressed in a t-shirt and shorts, lying on his

29. (Cont'd)

bunk, facing the wall of the tent, he turns over, looking furiously toward the other side of the tent.

YOSSARIAN
(A threatening growl)
Orr.

SOUND: A METALLIC SCRAPING

YOSSARIAN
(Louder)
Orr!

30. ANGLE ON ORR

Squatting on the floor of the tent where, in the dim light from a lantern, he tinkers with a series of tiny metal parts that he has laid in a neat row on a blanket spread out in front of him. They are pieces of a nearby stove and heater that Orr has constructed out of hundreds of disparate scavenged parts of aircraft engines, jeep motors and God knows what else.

ORR
(Working at the parts)
I'll be through in a minute.

YOSSARIAN
No you won't. You always say that and then every night I have to wake up from some exquisite nightmare that I'm having and watch you fit some damn tiny microscopic - thing - into that masterpiece of junk you're always fiddling with.

ORR
Then I guess you haven't seen it.

YOSSARIAN
What.
(Trying to hold his temper)
You guess I haven't seen what?

ORR
(Calmly)
A little square gasket - about this big. It was here a minute ago. Have you seen it?

30. (Cont'd)

YOSSARIAN
No.

ORR
Then I'll have to start all over again.

He starts all over again.

YOSSARIAN
Please don't do that.

ORR
Why?

YOSSARIAN
Because it gives me a terrible pain in my -

ORR
Why?

YOSSARIAN
WHY WHAT?

ORR
Why won't you fly with me?

YOSSARIAN
What the hell has that got to do with the pain in my chest that you and all your teeny tiny bolts and valves and gaskets give me?

Orr looks at Yossarian and giggles.

ORR
It's got everything to do with it.

Yossarian sits up.

YOSSARIAN
Are you trying to tell me something?

ORR
Just that if you were smart you'd go to the Major and tell him you want to fly with me.

YOSSARIAN
You've already cracked up three planes.

30. (Cont'd)

ORR
(With a giggle)
Four. I'm a good pilot. I'd take care of you.

YOSSARIAN
I don't want to end up in the ocean.

ORR
You'll thank me.

YOSSARIAN
For getting me drowned?

ORR
For finishing this stove. Winter's coming. You'll have heat and hot water. You'll be able to boil eggs and everything.

YOSSARIAN
What do you mean - me? Where are you going to be?

ORR
(Airily)
I dunno. Here and there.

YOSSARIAN
(Lying down again and turning back to the wall)
There isn't a man in this squadron who wants to fly with you. You're a one man disaster area.

ORR
They're crazy.

YOSSARIAN
I agree with them.

ORR
(Quietly)
You're crazy.

CUT TO:

31. EXT. AIRFIELD

Doc and Yossarian are going toward the aircraft. Orr runs by.

31. (Cont'd)

ORR
You ought to tell him, Doc!

DOC
What?

ORR
(Pointing at Yossarian)
Tell him he should fly with me. It's good practice.

DOC
I think he's scared.

ORR
(Laughing)
I think he's crazy.

Orr runs off.

YOSSARIAN
See? That's proof, isn't it? They all say it. They all say I'm crazy.

DOC
They're crazy.

YOSSARIAN
Then why don't you ground them?

DOC
Why don't they ask me to ground them?

YOSSARIAN
Because they're crazy, that's why.

DOC
Of course they're crazy. I just told you that. And you can't let crazy people decide whether you're crazy or not, can you?

32. SHOT - B-25

Men are climbing into it.

YOSSARIAN
Is Orr crazy?

DOC
Of course he is. He has to be

32. (Cont'd)

DOC (Cont'd)
crazy to keep flying combat missions after all the close calls he's had.

YOSSARIAN
Then why can't you ground him?

DOC
I can. But first he has to ask me.

YOSSARIAN
That's all he has to do to be grounded?

DOC
That's all.

YOSSARIAN
And then you can ground him?

DOC
No. Then I can't ground him. There's a catch.

YOSSARIAN
A catch?

DOC
Sure. Catch-22. Anyone who wants to get out of combat isn't really crazy. So I can't ground him.

YOSSARIAN
Let me get this straight. In order to be grounded, I have to be crazy. And I must be crazy to keep flying. But if I ask to be grounded - that means I'm not crazy any more and I have to keep flying.

DOC
You got it. That's Catch-22.

Yossarian starts climbing into plane. Doc walks alongside. Yossarian hanging out of belly of plane, upside down. He and Doc are face to face.

YOSSARIAN
That's some catch - that Catch-22.

32. (Cont'd)

DOC
It's the best there is.

33. EXT. FIELD SHOT - DOC

As the plane taxis away, he looks at it, then turns and starts walking back across the field slowly. He looks up toward the Control Tower at one side of the field. In the glass enclosed top of the tower, men are moving about.

34. INT. CONTROL TOWER - (DAY)

Half a dozen officers and enlisted men are moving around, working at charts and maps and speaking through microphones. Through the window, Doc can be seen crossing the field and, in the distance, the B-25's are taxiing to their takeoff positions.

Major Danby stands at the window, a microphone in his hand. He casts frequent nervous glances over his shoulder at Colonel Cathcart and Lt. Col. Korn who are standing further back in the control tower room, observing the action. Standing just behind them, trying self-consciously to remain inconspicuous, is Captain Tappman, the Group Chaplain.

35. ANGLE ON DANBY

DANBY
(Into microphone)
Good afternoon, men. This is Major Danby, your flight operations officer, welcoming you to today's mission. You've all been briefed on this morning's run so I won't go over the details again. There's no sense naming names since the enemy is probably listening and there's no reason that I can think of to tell him exactly where we're going to strike.

Danby smiles proudly at this unorthodox stroke of strategic brilliance and looks back over his shoulder to see how the Colonel is reacting. Cathcart flashes a split second cheerless smile which disappears as soon as Danby turns away.

35. (Cont'd)

CATHCART
(To Korn)
That's the stupidest damn thing I've ever heard him say.

KORN
That's right.

CATHCART
Who in hell made him the operations officer?

KORN
You did.

CATHCART
OK. Don't rub it in.

DANBY
(Into microphone)
Your take-off positions will be as follows -

CUT TO:

36. INT. PLANE

It is moving. Yossarian is making his way to his post. It is very dark inside. Suddenly there is a blinding flash of light. Yossarian jumps back and throws his hands in front of his eyes. There is another blinding flash of light. Yossarian rubs his eyes and looks at Hungry Joe who is darting about inside the plane, taking flash pictures with his camera.

YOSSARIAN
What are you doing?

JOE
It's OK. It's OK. They want some pictures of the mission. The Colonel is trying to get us a spread in the Saturday Evening Post. Give us one of those determined bombardier grins, Yossarian.

He flashes another picture.

36. (Cont'd)

YOSSARIAN
Come on, will you. That thing is blinding me.

Joe wheels around and faces in another direction.

JOE
Hey, Aardvark. Turn around. Let's see one of those studious and preoccupied navigator looks.

37. SHOT - AARDVARK

He turns from his navigator's table and, holding his compass and pen aloft, his pipe in his mouth, gives Joe the required look. Joe takes a picture.

AARFY
Say, Joe -- I'd like a copy of that to send to the little woman.

JOE
Sure. I'm going up to the cockpit and see if I can get some pilot-like thin-lipped fatalistic smiles.

38. FOLLOW HUNGRY JOE

As he squeezes forward into the cockpit. Nately is in the pilot's seat. McWatt is the co-pilot.

McWATT
(Turning toward Joe)
Hey, Joe - what do you think you're -

JOE
It's OK. It's OK. Want to get some good action stuff. Big magazine story. Grim-faced fly-boys blast Mussolini's minions off the map. That kind of stuff.

McWATT
Stay out of here during the run in, will you?

JOE
Sure.

38. (Cont'd)

JOE (Cont'd)
(Raises his camera and points it toward Nately)
Hey, Nately -

NATELY
(Listening on his earphones)
Shhh.

McWatt puts his earphones on and listens.

CUT TO:

39. INT. CONTROL TOWER

DANBY
(Into mike)
I believe that Colonel Cathcart would like to say a few words before take-off, men, so, without further ado -

Cathcart takes the mike away from Danby.

CATHCART
(Into mike)
Men - I'm not going to waste any more of your time than I have to. I want to wish you good luck on today's mission. To those of you who won't be coming back I'd just like to say that we'll do our best to take care of your wives and/or sweethearts and don't forget, General Dreedle wants to see a nice tight bombing pattern on those aerial photographs. Everyone ready to go?

40. EXT. FIELD

The planes are all in a line, ready for take-off.

41. SHOT - A COCKPIT

The pilot gives a thumbs-up gesture out the window to the pilot of the next plane.

42. SHOT - PLANE TWO

Pilot returns thumbs-up gesture with a smile and turns to give same gesture through window to next plane.

43. SHOT - PLANE THREE

Ditto.

44. SHOT - PLANE FOUR - DOBBS

Ditto.

45. SHOT - PLANE FIVE - ORR

Ditto.

46. SHOT - PLANE SIX - NATELY

Ditto. Then he turns and gives gesture to McWatt, the co-pilot who turns around in his seat and gestures back into the plane.

47. SHOT - RADIO GUNNER

Who smiles, gives gesture back, turns and gives thumbs-up to Aardvark.

48. SHOT - AARDVARK

Smiles, gives gesture back, turns and gives gesture in direction of bombardier.

49. SHOT - YOSSARIAN

Holds his middle finger up in the air.

SOUND: ROAR OF ENGINES.

50. EXT. FIELD

Doc shields his eyes against the sun as he watches the planes take off. The backwash from the propellers blows his cap off. He turns and starts to run after it.

51. ANGLE ON MILO MINDERBINDER

Milo holds Doc's cap which he has just picked up from the ground.

MILO
Hi, Doc. Look what I just found.

DOC
That's my hat.

MILO
(Looking at it carefully)
I can get about two dollars apiece for these over in Bastia. It seems that they're short on supply -

DOC
That's my hat, Milo.

MILO
I'll tell you what, though. Since you don't have a hat, I'll be willing to let it go for one-fifty and -

DOC
(Snatching the hat away)
Gimme that. Don't you hear right? I said it was mine.

MILO
(Smiling)
Oh. Well - why didn't you say so? Come on, I'll buy you a cup of coffee.

They turn and walk toward the mess hall, a long one story building a hundred yards back from the strip.

DOC
I could use one. I slept lousy last night.

MILO
Bad conscience?

DOC
Bad dreams. I keep dreaming that I keep waking up. Then I have to wake up so I can go back to sleep and dream that I'm sleeping.

51. (Cont'd)

MILO
(Shaking his head)
You ought to see a Doctor.

Doc starts to say something and decides not to. They are at the door to the mess hall. Milo stops and points to the rig, previously attached to Yossarian's head, that Doc now holds in his hand.

MILO
What is that thing?

DOC
This? It's just an examination harness. I use it for -

MILO
How much is it worth?

DOC
I don't know. I wouldn't think -

52. INT. MESS HALL

As Milo steps through the door, followed by Doc.

MILO
Why don't you put in a requisition for a couple dozen and I'll see if I can unload them over in Malta.

DOC
Well -

MILO
CUP OF COFFEE FOR DOC DANEEKA!

Doc turns as a cup of coffee is extended to him from behind the counter by a non-com. Several men are working behind the gleaming steel counters; cooking, baking, stacking dishes etc.

DOC
Oh - thanks.

MILO
Want a piece of pecan pie?

DOC
Pecan pie? How in the world -

52. (Cont'd)

MILO
PIECE OF PECAN PIE FOR DOC DANEEKA!

Another non-com thrusts a plate with a huge piece of pie at Doc. Doc looks at it hungrily.

MILO
I got a special buy on a pecan crop in Marrakech.

DOC
You went all the way to Marrakech to get pecans?

MILO
Not just to get pecans. I can get a special price there for oranges.

DOC
You buy oranges in Marrakech?

MILO
Not buy. Sell. I give them the oranges and they give me the pecans and the blankets.

DOC
What blankets?

MILO
The blankets I used to swap for the olive oil in Palermo. Five hundred gallons of the purest -

They are moving toward a large double door in the back wall of the mess hall. The words SUPPLY ROOM - NO ADMITTANCE are stencilled on the doors.

DOC
What in hell are you going to do with five hundred gallons of olive oil?

MILO
Do you know how much tin is worth these days?

DOC
What's tin got to do with it?

MILO
The olive oil comes in five gallon

52. (Cont'd)

MILO (Cont'd)
tin cans. Hey, Doc - before I forget it, I'd like to ask you something. I could really use some drugs. I've got a contact in Milan that gives the best deal in the European Theatre on morphine, sulpha, atabrine - stuff like that.

DOC
Are you asking me to give you drugs that you're going to trade on the black market?

MILO
That's about the size of it.

DOC
What kind of a Doc do you think I am?

MILO
Well look - it's to everyone's benefit. It all goes into the Syndicate. See?

Milo fishes in his pocket and brings out an official looking piece of paper which he hands to Doc.

DOC
(Reading)
M and M Enterprises.
(To Milo)
What is it?

As Doc reads, Milo unlocks the double door to the supply room. He swings the doors open and pushes Doc in ahead of him, turning to close and lock the doors behind them.

53. INT. SUPPLY ROOM

This large high-ceilinged room is the heart of M and M Enterprises. A dozen well-trained non-coms, under Milo's command, are at work. In one corner of the room is a huge desk, piled high with orders, requisitions, lading bills etc. Two of Milo's men are working at it. One wall is covered with a map of the world, featuring the European Area. The map is riddled with pins and stickers of various colors. On another wall is a giant stock exchange-like grid, featuring

53. (Cont'd)

vertically the names of fifty or sixty commodities (eggs, butter, rubber, tin, helmets, chocolate etc), and, horizontally, the names of twenty or thirty European and African cities. In the squares between them are written the current market prices of the various commodities. Two of Milo's men, one on a ladder that slides along the board, are hard at work updating the prices.

54. ANGLE ON MILO AND DOC

Milo takes the M and M Share from Doc.

MILO
It's a share in the Syndicate.

As they talk, Milo leads Doc across the room, indicating the various phases of his operation, like a proud broker with a new customer.

MILO
You give me those drugs. I make a trade and a profit. When I make a profit, you make a profit. It's very simple.

DOC
But Milo - we're supposed to be running a war - not operating a stock exchange.

MILO
Well, I know <u>that</u>. But there's no law that says we can't come out of this thing a little wealthier than we went in. I mean - you like eggs for breakfast. Right?

DOC
Right.

MILO
OK. I buy eggs in Sardinia for seven cents apiece and then sell them to the mess hall for five cents.
(Milo illustrates his lecture by indicating areas and figures on the map and the price board)
That means the mess hall gets a two cent break on <u>every egg</u>.

54. (Cont'd)

DOC
Then you lose two cents an egg.

MILO
No. I make a profit of three and a quarter cents an egg by selling them for four and a quarter cents an egg to the people in Sardinia that I buy them from at seven cents an egg.

DOC
Wait a minute. I thought you bought the eggs in Sardinia.

MILO
I do. But first I buy them secretly in Sicily for one cent an egg and transfer them to Sardinia at four and a half cents in order to get the price up to seven cents.

DOC
Don't - don't tell me any more.

MILO
Isn't it clear?

DOC
Listen - I'm just a simple small town abortionist.

MILO
Well - think about my offer anyway. I'll let you in on something big.

DOC
I wish you wouldn't.

MILO
We're going to corner the Egyptian cotton market.

DOC
You are?

MILO
The whole damn thing. One of the biggest crops they've ever had.

DOC
You're going to buy it?

54. (Cont'd)

MILO
(Shaking his head)
We're going to trade for it.

DOC
Eggs?

They are standing near a huge carton. Milo opens a flap and pulls out a length of white shiny material.

MILO
(With a smile)
Silk. Thousands of yards of silk.

DOC
Silk? How in the world did you get ahold of so much silk?

CUT TO:

55. INT. PLANE - IN FLIGHT - SHOT - BOMBARDIER'S SECTION - (DAY)

Yossarian is feeling an empty parachute bag that hangs on the wall of the plane in his area.

YOSSARIAN
(Desperately)
Where the hell is my parachute?

He looks around helplessly.

YOSSARIAN
Which one of you bastards stole my parachute?

He reaches into the empty bag and pulls out a piece of folded white paper. He holds it up to the light.

56. SHOT - THE PAPER

It is a SHARE. It says. M & M ENTERPRISES. Underneath that is written: WHAT'S GOOD FOR M&M ENTERPRISES IS GOOD FOR THE COUNTRY

57. SHOT - YOSSARIAN

He throws his head back and grinds his teeth furiously.

57. (Cont'd)

He plugs his headset microphone into a hole nearby and throws an "on" switch.

YOSSARIAN
This is the bombardier. We've got to turn back.
(Pause)
Hey Nately - I said we've got to go back...!

58. INT. COCKPIT - (DAY)

Nately is at the controls of the plane. His microphone headset is on his lap. He is steering the plane with an absent-minded smile on his face.

59. CLOSE ON HEADSET IN HIS LAP

YOSSARIAN'S VOICE
(Faintly, coming through set)
You hear me up there--go back--got to go back ---

MOVE IN ON NATELY'S FACE smiling, dreamily.

60. EXT. STREET - ROME - (DAY)

Nately steps out of an open command car and looks around.

61. WIDER SHOT

The command car, Major Major in front next to a driver; Nately having emerged from the back seat, followed by Aardvark, Clevinger, Dobbs, McWatt and Yossarian. It is a narrow Roman street. The windows are open and people are leaning out of the windows and cheering and applauding. A sign has been strung from one roof across the street to the next roof. It reads: VIVA ROOSEVELT. We can see that beneath the name "Roosevelt" a hasty paint job has covered up the name HITLER.

Another sign says: WELKOM TO ROMA

62. SHOT: NATELY

looking around.

63. WHAT HE SEES:

On one side of the street, people leaning out of the windows, cheering and applauding and watching as the American soldiers climb out of the cars behind him. Major Major signals to two MP's and points to a nearby house.

The MP's, carrying a sign, move quickly to the front door of the house and nail the sign to the wall next to the door. The sign reads: OFFICERS APARTMENTS.

64. SHOT: NATELY

He looks across to the other side of the narrow street.

65. WHAT HE SEES:

Special set -

The building directly across from the new Officers' apartments is a cat-house. Its blackhaired, busty half-naked, super ripe tenants are hanging out of the windows, making obscene gestures at the Americans. They are throwing flowers down.

where

66. SHOT: MAJOR MAJOR

at the door of the new officers' apartments. He turns and looks at the cat-house. He smiles nervously.

67. SHOT: THE OFFICERS

They are all looking up at the windows of the cat-house.

68. SHOT: MAJOR MAJOR

He gestures toward the Officers' Apartment building.

MAJOR MAJOR
Men - this will be -

69. SHOT: THE OFFICERS

They look at the apartment building then turn and look back at the cat-house.

70. SHOT: MAJOR MAJOR

MAJOR MAJOR
- this will be - uh - your new -

71. SHOT: THE CAT-HOUSE

In one of the windows, behind two whores who are throwing flowers down to the street, sits the OLD MAN. He has a flower in his hand and is taking careful aim. He leans forward and throws it out the window like a dart.

72. SHOT: MAJOR MAJOR

The flower careens down from above and hits him in the eye. He grasps his eye with a grunt of pain. The two MP's rush to his side and lead him into the officers' apartment building.

73. SHOT: THE STREET

The officers turn, as a man, and rush headlong across the street and into the cat-house. A jubilant cry of victory and welcome goes up from the girls and they disappear from the windows.

74. SHOT: NATELY

He hesitates, then turns and starts to go toward the door of the officers' apartment building. He gets to the door and stops. He turns around. He looks up.

75. WHAT HE SEES:

In a window on the second or third floor of the cat-house, a girl. Peering out from the bottom of the window is the girl's eleven year old kid sister.

76. SHOT: NATELY

He stares at her.

77. ZOOM SLOWLY UP AND IN

to NATELY'S WHORE. She smiles and slowly licks her lips.

78. SHOT: NATELY

He starts slowly toward her.

YOSSARIAN'S VOICE
Go back - Nately - go back!

CUT TO:

79. INT. PLANE - (DAY)

Nately sits at the controls, dreaming of his whore. The headset is on his lap.

YOSSARIAN'S VOICE
---go back---

McWatt, in the co-pilot's seat, leans across and nudges Nately and points at Nately's headset. Nately picks up the headset and puts it on.

NATELY
(Calmly)
What is it this time, Yossarian?

80. INT. BOMBARDIER'S SECTION

Yossarian, desperate, yells into his mike.

YOSSARIAN
Some bastard stole my chute.

A hand reaches out and grasps his shoulder. He starts and turns.

81. AARDVARK

He is smiling pleasantly.

AARDVARK
Anything the matter?

YOSSARIAN
My parachute.

AARDVARK
What about it?

YOSSARIAN
It's gone.

81. (Cont'd)

AARDVARK
(Affably)
Don't worry about it.

YOSSARIAN
What do you mean, don't worry about it. What am I supposed to do if we have to bail out - use my handkerchief?

Aardvark laughs pleasantly.

AARDVARK
That's the kind of humor in the face of adversity that keeps America strong. I like you, Yossarian.

YOSSARIAN
Listen Aardvark - I'd like to kill you but I haven't got the time right now -

He starts to talk into the microphone again.

AARDVARK
You could have my parachute -

YOSSARIAN
What?

AARDVARK
- but I gave it to Milo -

YOSSARIAN
You gave it to him -

AARDVARK
He's got all the chutes. He's got a hell of a deal going for silk in Alexandria.

YOSSARIAN
(Starting up)
Maybe I do have time to kill you -

As he rises, there is an EXPLOSION, a burst of flak blackens the sky outside and the plane shakes violently, throwing Yossarian forward into Aardvark's arms.

81. (Cont'd)

AARDVARK
(Pleasantly)
Looks like they've seen us coming.

Yossarian clings to Aardvark.

YOSSARIAN
(Hopefully)
You don't think it could be just a wild guess.

AARDVARK
Better get ready to dump those eggs.

Aardvark turns back and starts toward his section. Yossarian drops to the floor and starts to fiddle with his bombing apparatus. Another burst of flak shakes the plane.

YOSSARIAN
(Into intercom)
Where are we?

82. INT. COCKPIT

NATELY
(Into intercom)
Hey Aardvark - where are we?

83. INT. NAVIGATOR'S SECTION

AARDVARK
(Checking his map calmly)
I think we're there.

He stands, holding his map and sucking on his pipe, as a series of flak bursts explode nearby.

84. INT. BOMBARDIER'S SECTION

Yossarian sets his sights.

YOSSARIAN
(Into intercom)
Get ready to turn. Four - three - two -

85. AERIAL SHOT: THROUGH BOMBSIGHT

YOSSARIAN'S VOICE
One -

86. YOSSARIAN'S HAND

Presses a button.

87. THROUGH BOMBSIGHT

Eight 500 pound bombs dive toward the ground.

YOSSARIAN'S VOICE
(Screaming)
Let's go! Turn right hard!

88. YOSSARIAN

YOSSARIAN
Turn, God damn it, turn, hard, hard.

Yossarian presses himself against the bulkhead, as far away from the plexiglass nose as he can. The plane lurches.

89. INT. COCKPIT - NATELY - (DAY)

Leaning with the plane, as he forces the controls over to one side. Flak is exploding all around.

YOSSARIAN'S VOICE
Turn, turn, turn, hard, hard,

MOVE IN on Nately's face, smiling dreamily.

FAST DISSOLVE TO:

90. INT. ROOM IN WHOREHOUSE - (NIGHT) - SLOW MOTION

91. SHOT - OVER NATELY'S SHOULDER

As Nately's whore, turning toward us, slips her robe off, throws it to one side, and moves to Nately, putting her hands on his shoulders and turning him so that we can see his wide-eyed, passionate, confused

91. (Cont'd)

expression. She kisses him and they fall out of frame. Beyond a half open door in the background, The Old Man can be seen, peering towards us and smiling.

YOSSARIAN'S VOICE
hard, hard, hard, hard,

FAST DISSOLVE TO:

92. INT. COCKPIT - NATELY

Leaning with the plane as he forces the controls over to one side. Flak is exploding all around.

YOSSARIAN'S VOICE
turn, turn, turn,

93. INT. BOMBARDIER'S SECTION

Yossarian is huddled against the bulkhead.

YOSSARIAN
turn, hard, hard,

Aardvark's face appears in the entrance to the nose. He looks out of the nose toward the ground.

AARDVARK
Look at that, will you. I think we got 'em this time. I think we got 'em where it hurts.

YOSSARIAN
Get out. Get out of here!

AARDVARK
I can't hear you.

YOSSARIAN
Get back in the ship!

AARDVARK
What's that?

The plane rocks with several more explosions.

YOSSARIAN
(Into intercom)
Climb, you bastard, climb, climb.

93. (Cont'd)

The plane climbs, throwing Yossarian in a different direction.

94. YOSSARIAN

Smoke drifts across his face. He sniffs.

YOSSARIAN
Fire. Fire on board!

NATELY'S VOICE
Where?

Yossarian turns.

95. AARDVARK

In the entrance to the nose, holding on with one hand against the bulkhead, and calmly lighting his pipe with the other. Smoke drifts in billows from the pipe.

AARDVARK
Fire? Where's the fire?

96. YOSSARIAN AND AARDVARK

YOSSARIAN
(Screaming at Aardvark)
Get out of the nose!

NATELY'S VOICE
I'm not in the nose.

AARDVARK
I still can't hear you. You'll have to speak up.

YOSSARIAN
(Stumbles to him and grabs him)
They're trying to kill us - don't you understand. Get out of here!

NATELY'S VOICE
Which way should I go?

YOSSARIAN
(Into intercom)
Turn left, you son of a bitch, turn left hard!

96. (Cont'd)

The plane lurches again, throwing Yossarian against the plexiglass nose.

97. YOSSARIAN

Spread out against the nose, outlined against the sky beyond. The sky is clear for a moment, then a sudden burst of flak blacks everything out except Yossarian's white face and hands. The glass in the nose cracks.

98. AARDVARK

Reaches out and grabs Yossarian and pulls him back. Another plane can be seen, struggling through the flak, flame and smoke trailing from one of its engines.

AARDVARK
Look - there goes Orr.

Yossarian turns and looks.

YOSSARIAN
That stupid little bastard.
(Yelling)
Pull out -

The burning plane dives out of sight.

AARDVARK
Say - I think you caught a little something there.

Yossarian looks down in the direction that Aardvark is looking. A red stain is starting to appear on the back of his thigh where his trousers are slightly torn.

YOSSARIAN
Is that my leg?

The stain spreads.

YOSSARIAN
Hey. Is that my leg?

The stain spreads.

YOSSARIAN
What's with my leg?

98. (Cont'd)

AARDVARK
Take it easy.

YOSSARIAN
(Passing out)
My - leg -

Aardvark starts to cut Yossarian's trouser leg away.

NATELY'S VOICE
What's happening?

AARDVARK
(Into his intercom)
Yossarian's caught one.

NATELY'S VOICE
Help him.

AARDVARK
(Into intercom)
What's that? I don't get you.

NATELY'S VOICE
Help him - help him -

CUT TO:

99. INT. AIRCRAFT (REPEAT OF FIRST AIRCRAFT SCENE) - NEW ANGLE ON YOSSARIAN - (DAY)

He is alone in the nose, flying through heavy flak.

YOSSARIAN
(Into intercom)
Help who?

McWATT'S VOICE
Help the bombardier.

YOSSARIAN
(Into mike, yelling)
I'm the bombardier. I'm all right.

McWATT'S VOICE
(Filtered; yelling)
Then help him.

Yossarian looks behind him, back into the stomach of the plane. He crawls through the nose and into the main section of the belly.

100. INT. PLANE

As Yossarian enters it, Snowden, the gunner, is lying on the floor, his legs spread out. There is a jagged hole in the fuselage nearby. Snowden's face is in the shadows. Part of his pants are burned by shrapnel that has entered his thigh.

101. ANGLE ON YOSSARIAN

As he makes his way to Snowden. He kneels by him.

YOSSARIAN
(Into intercom)
It's - what's his name - the new gunner -

McWATT'S VOICE
Snowden.

YOSSARIAN
Yeah - Snowden.

Yossarian kneels down to look at the wound. He rips Snowden's pants away.

102. YOSSARIAN'S FACE

Reacting in disgust to the wound, Yossarian pulls his head back. He tries to breathe. He is sweating.

SNOWDEN
I'm cold.

YOSSARIAN
OK - you're going to be OK.

SNOWDEN
I'm cold. I'm cold.

Yossarian starts to stand and remove his flight jacket. He closes his eyes.

CUT TO:

103. EXT. PIANOSA BEACH - (NIGHT)

The moon is bright.

104. YOSSARIAN (SLOW MOTION)

He is taking off his shirt as he runs toward the water. Ahead of him, her head back as though laughing, runs Nurse Sue Ann Duckett. She is in a white nurse's uniform. Yossarian is chasing her, laughing. He is dressed in pants and shirt. As he runs, he pulls at his clothes and they seem to fall off onto the sand. Nurse Duckett runs into the water and past us. Yossarian, wearing only his boxer shorts, splashes into the water after her.

105. YOSSARIAN

Swimming toward us. He is paddling furiously.

106. THE RAFT

One hundred yards out in the water.

107. YOSSARIAN

Swimming. He stops and looks around. He looks behind him.

DUCKETT'S VOICE
Here!

Yossarian turns and looks toward the raft.

108. SHOT - THE RAFT

Nurse Duckett is holding on to the ladder that goes from the water onto the raft, half in and half out of the water. Her arm is up as though waving toward him.

109. SHOT - YOSSARIAN

Renewing his energy, he starts to swim toward her. He doesn't seem to get anywhere.

110. SHOT - YOSSARIAN'S POV - THE RAFT

Nurse Duckett laughs and starts to take off her white uniform.

111. SHOT - YOSSARIAN

Struggling through the water, towards her. He suddenly stops. He smiles in surprise.

YOSSARIAN
(Swallowing water)
My leg -

112. SHOT - THE RAFT

Nurse Duckett throws her uniform up in the air, laughing.

113. SHOT - YOSSARIAN

Trying to keep from going under.

YOSSARIAN
Cramp - in my leg -

He goes under.

114. SHOT - UNDERWATER

Yossarian thrashes about. Something white sinks nearby. He reaches out and grabs Nurse Duckett's uniform and pulls it toward him and begins to sink with it clutched in his hands.

CUT TO:

115. INT. HOSPITAL - SHOT - YOSSARIAN'S HAND - (DAY)

It is gripping a white sheet. He lies on the bed, his eyes closed. His wounded leg is outside the sheets, bandaged. Beyond him is a ward full of wounded and sick men. On the other side is a screen that hides the bed next to him and its patient.

116. SHOT - YOSSARIAN'S FACE

He opens his eyes.

117. WHAT HE SEES

Sitting by the side of the bed Chaplain Tappman

117. (Cont'd)

stares at him with an embarrassed apologetic smile.

YOSSARIAN
What?

TAPPMAN
I asked how you were - uh - feeling.

YOSSARIAN
Oh. Better thanks. What about you?

TAPPMAN
Me? Fairly well, thank you.

YOSSARIAN
You're welcome.

TAPPMAN
Except for a slight head cold.

YOSSARIAN
Ah.

TAPPMAN
Yes. I've had it for about a week. Can't seem to shake it. You know what they're like.

YOSSARIAN
No I don't. I've never had a head cold. I've tried - but I've never been able to get one.

TAPPMAN
Well - you're very lucky.

YOSSARIAN
I suppose I am. Except for this piece of shrapnel I caught in my leg.

TAPPMAN
Ahh yes.
(An embarrassed silence)
I've - uh - never caught a piece of shrapnel myself.

YOSSARIAN
(Sitting up and looking at Tappman closely)
You're a chaplain!

117. (Cont'd)

TAPPMAN
Why, yes. Didn't you know that?

YOSSARIAN
No, I didn't. I've never really seen a chaplain before. I had no idea chaplain's looked like that.

Tappman, very embarrassed, rises.

TAPPMAN
Well, if I can do anything to help you. Anything at all.

YOSSARIAN
Anything?

TAPPMAN
I mean - like books or cigarettes.
(A pause)
Toys?

YOSSARIAN
No thank you. I have everything I need. Except my health, of course.

TAPPMAN
Yes, of course.

YOSSARIAN
You could do one thing for me.

TAPPMAN
(Thrilled)
Oh - what?

YOSSARIAN
If you could see Major Major -

TAPPMAN
The Squadron Commander?

YOSSARIAN
Yes. And tell him -

TAPPMAN
He's a very difficult man to see -

YOSSARIAN
That I don't want to fly anymore.

117. (Cont'd)

TAPPMAN
I don't think I under-

YOSSARIAN
That I can't go on another mission.

TAPPMAN
- stand. It's really not -

YOSSARIAN
Because I'm desperate.

TAPPMAN
- my business to -

YOSSARIAN
DESPERATE!

TAPPMAN
(Backing away)
I'll see what I can do. I really will.

Yossarian falls back exhausted.

TAPPMAN
(Backing off down the corridor between the beds)
I'll do my best.

118. ANGLE ON TAPPMAN

As he backs to the door, turns and exits.

119. ANGLE ON YOSSARIAN

He lies on the bed, breathing heavily.

SOUND: A DRIPPING SUCKING NOISE

Yossarian listens to the noise for a few moments.

120. SHOT - THE SCREEN

Surrounding the next bed.

121. ANGLE ON YOSSARIAN

As he reaches out and pushes the side of the screen nearest to him aside. Revealed behind the screen, lying on a bed, is the SOLDIER IN WHITE, a mummy-like form, completely encased in bandages, except for a hole where the mouth would be. A transparent tube extends from a bottle of some liquid that hangs from a hook above the bed into a zippered lip at the inside of one elbow. Another transparent tube runs from one bandaged side near the kidney into a transparent stoppered jar on the floow. Through both of the tubes run a slow steady stream of darkish liquid. It is this stream that seems to make a dripping-sucking sound. Near the bottle on the floor is a timer device with a bell.

Looking over this monstrosity. He stares at it.

SOUND: A particularly loud sucking.

Yossarian's eyes look up.

122. SHOT - THE BOTTLE

Running liquid into the mummy's arm is just about empty.

123. SHOT - YOSSARIAN

He watches as the bottle empties. He starts to open his mouth.

SOUND: THE DRIPPING-SUCKING NOISE STOPS. A BELL DINGS ON THE TIMER.

124. SHOT

The other side of the screen is suddenly thrust aside. Nurse Cramer and Nurse Duckett step briskly into the screened off area, pull the screen back into position.

125. ANGLE

As the two nurses go into action, paying no attention to Yossarian who watches.

125. (Cont'd)

Nurse Cramer quickly and efficiently detaches the tube from the empty bottle hanging above the bed. Nurse Duckett kneels and detaches the other tube from the full jar on the floor. She stands. Both nurses face each other across the bed, the jars in their hands. They quickly exchange jars. Nurse Cramer attaches the full jar to the hook above the bed, as Nurse Duckett places the empty bottle on the floor.

126. SHOT - YOSSARIAN

Watching.

127. SHOT - THE NURSES

They attach the tubes to the two bottles and the liquid begins to flow again.

SOUND: THE DRIPPING-SUCKING NOISE

Nurse Cramer resets the timer and the two nurses leave as quickly and quietly as they came in, drawing the screen closed after them.

128. SHOT - YOSSARIAN

Stares at the thing for a few moments and then opens his mouth and lets out a tremendous scream.

Where is this at

CUT TO:

129. INT. MAJOR'S OFFICE - (DAY)

SOUND: YOSSARIAN'S SCREAM

Major Major, wearing a blackeye patch, sitting behind his desk, throws several sheets of paper up in the air and rushes to the window which looks out from the first floor of Headquarters Building. The Hospital Building is nearby. Major Major rushes back to his desk, presses a buzzer on the intercom twice.

SOUND: BUZZER IN THE OUTSIDE OFFICE

Sergeant Towser enters.

TOWSER

Yes, sir?

129. (Cont'd)

MAJOR MAJOR
What was that scream?

TOWSER
Sir?

MAJOR MAJOR
That scream. Didn't you hear it?

TOWSER
No, sir.

MAJOR MAJOR
Now listen, Sergeant, it's not easy running this squadron. You know what I mean?

TOWSER
Yes, sir.

MAJOR MAJOR
There's endless paperwork I have to do and red tape and orders and requisitions and all sorts of things that nobody appreciates. It's a tremendous responsibility.

TOWSER
I know that, sir.

MAJOR MAJOR
I didn't ask for this job.

TOWSER
Steady, sir.

MAJOR MAJOR
I just wanted to keep on being a fine billeting and laundry officer and not have to be responsible for people getting hurt and dying -

TOWSER
Try and get a grip on yourself, sir.

Towser takes a handkerchief out of his pocket and offers it to Major Major who takes it and blows his nose.

129. (Cont'd)

MAJOR MAJOR
(Sadly, to himself)
Billeting and laundry.

He blows his nose again, very loudly.

SOUND: SCREECH OF TIRES

CUT TO:

130. EXT. MESS HALL - (DAY)

A jeep screeches to a halt, almost running over Major Major. A soldier drives the jeep. In the back seat are Colonel Cathcart and Lt. Colonel Korn. Major Major picks himself up off the ground.

CATHCART
(Standing)
What's your name?

MAJOR MAJOR
Major, sir.

CATHCART
I didn't ask your rank. I asked your name.

MAJOR MAJOR
No, sir - I'm a Captain. My name is Major. Captain Major.

CATHCART
That's just about as clear as mud. Isn't it?

KORN
That's what it's just about as clear as, all right.

CATHCART
Listen, Captain - here's the point. You're familiar with Major Duluth, the Squadron Commander.

MAJOR MAJOR
Yes, sir. He's a fine man.

CATHCART
Was.

130. (Cont'd)

MAJOR MAJOR
Sir?

CATHCART
Major Duluth is dead.

MAJOR MAJOR
I'm extremely distraught to hear that, sir.

CATHCART
Well, you may be distraught, but he's dead. He was shot down over Perugia this afternoon and that'll teach him to go fooling around on bombing missions when he's supposed to be working in his office.

MAJOR MAJOR
Sir - I don't quite see -

CATHCART
That means that we're going to need a new Squadron Commander.

KORN
And you're the only Major available on our headquarters staff.

MAJOR MAJOR
But sir - Major is my name. Not my rank.

CATHCART
Well - that's close enough for me, Major. You can consider yourself a major now.

MAJOR MAJOR
Sir - I don't know anything about being Squadron Commander.

CATHCART
We all have to make sacrifices, Major.

The jeep pulls away and roars off.

MAJOR MAJOR
(Looking after it)
I'm in billeting and laundry.

CUT TO:

131. INT. MAJOR MAJOR'S OFFICE - ANGLE ON MAJOR MAJOR AND SERGEANT TOWSER

Major Major hands the handkerchief back to Towser.

TOWSER
(Sympathetically)
I know that, sir. But we all have to do our part, I guess.

MAJOR MAJOR
Well, I don't like my part. I'm going to take the rest of the afternoon off and go lie down in my tent and think about things.

Major Major goes to his desk, opens a drawer and takes out a pair of dark glasses and a false moustache.

TOWSER
Sir - there's someone waiting to see you.

MAJOR MAJOR
Now?

TOWSER
Yes, sir.

MAJOR MAJOR
Who is it?

TOWSER
Captain Tappman, Sir. The group chaplain.

MAJOR MAJOR
What does he want?

TOWSER
I don't know, sir.

MAJOR MAJOR
Look, Sergeant, the job that I have to do is tough enough without having to deal all the time with a lot of people who want something and with people screaming and the like. Do I make myself clear?

He puts on the false moustache.

131. (Cont'd)

TOWSER
Yes, sir.

MAJOR MAJOR
I suppose you wonder about this?
(Indicating his moustache)

TOWSER
No, sir. It's not my place to wonder.

MAJOR MAJOR
It's just that I don't like people staring at me. People stare at me. Did you know that?

TOWSER
No, sir.

MAJOR MAJOR
That's because they're thinking who is that Major Major that he gets to be squadron commander without ever having flown in a plane.

TOWSER
I don't think people are thinking that, sir.

MAJOR MAJOR
Well, they are. But when I've got this on they don't know who I am. Did you know that in the middle ages a lot of princes and kings used to put on disguises and walk around their subjects?

TOWSER
No, sir. I didn't.

MAJOR MAJOR
Then I guess you don't know everything, do you?

TOWSER
No, sir. Why did they do that?

MAJOR MAJOR
Why did who do what?

131. (Cont'd)

TOWSER
Why did those princes and kings walk around in disguise?

MAJOR MAJOR
How the hell should I know? I'm not some historian or anything. I'm just a guy who's trying to do his job. Good afternoon, Sergeant.

Major Major goes to the open window. He starts to climb out.

TOWSER
Sir?

MAJOR MAJOR
What is it now?

TOWSER
What do you want me to do about the chaplain?

MAJOR MAJOR
Sergeant - from now on I don't want anyone to come in and see me while I'm in my office. Is that clear?

TOWSER
Yes, sir. What shall I say to the people who come to see you while you're in your office?

MAJOR MAJOR
Tell them I'm in and ask them to wait.

TOWSER
For how long?

MAJOR MAJOR
Until I've left.

TOWSER
And then what shall I do with them?

MAJOR MAJOR
I don't care.

TOWSER
May I send them in to see you after you've left?

131. (Cont'd)

MAJOR MAJOR
Yes.

TOWSER
But you won't be there then, will you?

MAJOR MAJOR
No.

TOWSER
I see, sir. Will that be all?

MAJOR MAJOR
I also don't want you coming into my office while I'm there to ask me if there's anything you can do for me. Is that clear?

TOWSER
Yes, sir. When should I come in to find out if there's anything I can do for you?

MAJOR MAJOR
When I'm not there.

TOWSER
Yes, sir. And what should I do then?

MAJOR MAJOR
Whatever has to be done.

TOWSER
Yes, sir.

MAJOR MAJOR
I'm sorry to have to talk to you this way, Sergeant, but I have to. Goodbye.

He reaches out his hand. The Sergeant salutes. Major Major changes the attempted handshake to a salute and climbs all the way out the window. He holds on to the window sill for a moment.

TOWSER
Goodbye, sir.

131. (Cont'd)

MAJOR MAJOR
(Holding on to the sill)
And thank you. For everything.

Major Major drops to the ground outside and starts off. Towser turns and goes through the door to the outer office.

132. INT. MAJOR MAJOR'S OUTER OFFICE

Chaplain Tappman is sitting patiently in a chair. He stands as Sgt. Towser comes through the door, closing it behind him.

TOWSER
The Major will see you now, Father.

TAPPMAN
Thank you. Uh - you don't have to call me Father - I'm -

The telephone on Sgt. Towser's desk rings. Towser goes to the desk and answers it.

TOWSER
(Into phone)
Sergeant Towser speaking. Yes, sir.

Tappman clears his throat, smiles aimlessly at Towser who points toward the door to Major Major's office, Towser moves to the door and knocks.

Towser covers the mouthpiece with his hand.

TOWSER
(To Tappman)
Go right in.

Tappman nods, opens the door and enters.

133. INT. MAJOR MAJOR'S OFFICE

Tappman steps inside and closes the door behind him. He turns toward the desk, comes to attention and starts to salute.

TAPPMAN
Sir -

133. (Cont'd)

He holds the salute for a few seonds as he peers at the room.

134. PAN THE ROOM

From Tappman's POV. It is extremely empty.

135. CLOSEUP OF TAPPMAN

Still holding the salute. Sweat begins to break out on his forehead as he tries to figure out the meaning of this meaningless event.

McWATT'S VOICE
(Quietly)
There's no one in there.

CUT TO:

136. INT. HOSPITAL WARD - CLOSEUP - YOSSARIAN - (NIGHT)

YOSSARIAN
What are you talking about?

137. PULL BACK

To reveal Yossarian, McWatt and three other officers grouped around the bed containing the Soldier In White. Yossarian and the three officers are in hospital pajamas. Yossarian's leg is still bandaged but he is able to walk. McWatt is in full uniform, his leather and brass shined and polished as though for a heavy date. They are all staring down at the Soldier in White, whose input and output tubes are dripping regularly. The screen has been pushed to one side. A bed light clamped to the metal headboard shines down on the still mummy-like figure. It is the only light on in the ward. McWatt is bent over, peering into the Mummy's mouth hole.

McWATT
It is my theory that there is no one inside that thing. Have you ever seen it wiggle its toes?

OFFICER #1
No.

137. (Cont'd)

McWATT
Ever heard it cough?

OFFICER #2
No.

McWATT
Does it feel warm and alive.

Officer #3 reaches out as though to put his hand on the bandages.

YOSSARIAN
Don't touch him!

Officer #3 pulls his hand back.

YOSSARIAN
You don't know what the hell he's got.

McWATT
What do you mean - he? How do you know it's a he that's in there?

YOSSARIAN
I thought you said he wasn't in there.

McWATT
I didn't say that. I said someone wasn't in there. It might be a she that isn't in there.

OFFICER #2
A woman.

OFFICER #3
A young girl.

OFFICER #1
A dame. A great looking dame.

OFFICER #2
Let's unwrap her and see.

YOSSARIAN
See what?

OFFICER #2
See if it's a girl who isn't in there.

137. (Cont'd)

Yossarian knocks Officer #2's hand away from the bandages. He pushes McWatt.

YOSSARIAN
McWatt - why don't you get the hell out of here?

McWATT
Why don't you mind your own business?

McWatt retreats a few steps as Yossarian limps toward him, threateningly. The three Officers remain in the background, staring down at the Soldier in White, now and then reaching out tentatively to touch the bandages that cover (perhaps) the beautiful girl who isn't inside them. The men in the other beds are beginning to wake up as Yossarian and McWatt raise their voices.

YOSSARIAN
What the hell are you doing here in the middle of the night anyway besides causing trouble and getting those three nitwits over there so horny that they're about to commit criminal assault upon a mountain of bandages?

McWATT
It's not the middle of the night; it's only ten o'clock and I don't have to tell you what I'm doing here if I don't want to; but it just so happens that I have a date -

YOSSARIAN
A what?

McWATT
A rendez-vous -

YOSSARIAN
Like hell -

McWATT
- an assignation - with -

YOSSARIAN
- WHOM -

McWATT
Nurse Sue Ann Duckett -

CUT TO:

138. EXT. ROAD - SHOT - SUE ANN DUCKETT'S FACE - (NIGHT)

Expressing some concern as she sits in the front seat of a jeep which Yossarian is driving at breakneck speed along the dirt road that leads from the field to the beach.

CUT TO:

139. INT. HOSPITAL WARD - SHOT - YOSSARIAN AND McWATT

Yossarian picks up a crutch and menaces McWatt with it.

YOSSARIAN
(Furiously)
Who?

McWATT
Sue Ann -

CUT TO:

140. EXT. ROAD - SHOT - SUE ANN'S FACE - (NIGHT)

As Yossarian takes a rough corner on two wheels, almost turning the jeep over.

CUT TO:

141. INT. HOSPITAL WARD - SHOT - YOSSARIAN AND McWATT

YOSSARIAN
Duckett?? Why would she go out with you?

McWATT
Because I'm not afraid to fight and die for my country.

CUT TO:

142. EXT. BEACH - (NIGHT)

The jeep comes to an abrupt halt at the bottom of a sand dune.

143. SHOT - YOSSARIAN AND DUCKETT

YOSSARIAN
That's the dumbest thing I ever heard.

DUCKETT
Don't you believe in bravery and patriotism and those things.

YOSSARIAN
I can't afford to believe in them, Bravery is dangerous and patriotism is practically lethal, People all around us are being killed by those things.

Duckett climbs out of the jeep and starts to climb the sand dune. She looks back at him.

DUCKETT
Then how are we going to protect all those things that we hold dear?

YOSSARIAN
Which things do you mean?

DUCKETT
Those things that we have to be thankful for.

YOSSARIAN
Name some.

DUCKETT
(At the top of the dune)
Well - moments like this, for instance. Beautiful nights - and full moons.

Yossarian climbs out of the jeep and starts toward her.

YOSSARIAN
The moments like this, it seems to me, are more than adequately balanced by the hours of boredom and pain and disease and fear.

Yossarian reaches her. She turns to him.

DUCKETT
Be thankful you've got me.

143. (Cont'd)

YOSSARIAN
I am. But I'm also goddamn miserable that I can't have the twenty other nurses on this base or the millions of other women I want but won't be able to get in my unbelievably short lifetime.

DUCKETT
Be thankful you're healthy.

YOSSARIAN
Be bitter you're not going to stay that way.

DUCKETT
Be glad you've been alive for years.

YOSSARIAN
Be furious that you're going to be dead for centuries!

DUCKETT
You're not being fair.

YOSSARIAN
Who's fair? Is Doc fair for not grounding me when he knows I'm going to get killed? Is Major Major fair for running away whenever I want to see him? Is Colonel Cathcart fair for raising the number of missions I have to fly every time I get near to completing my tour of duty? Is God fair for -

DUCKETT
I didn't say anything about God.

YOSSARIAN
Yeah. But you think he's around and he works in mysterious -

DUCKETT
I DO NOT. I'm just as good an atheist as you are but that doesn't mean I have to be cynical and insulting to other people's beliefs.

YOSSARIAN
Why the hell shouldn't I be cynical

143. (Cont'd)

YOSSARIAN (Cont'd)
about someone who's created this grotesque mess? Am I supposed to respect someone who's created pain, for instance?

DUCKETT
Pain is a useful symptom. It warns us of bodily dangers.

YOSSARIAN
Who created those bodily dangers? What a dandy warning system. Pain! Why not a nice doorbell - or some chimes - or a traffic light in my forehead that flashes red? What kind of a bungler is He?

DUCKETT
Be careful, Yossarian.

YOSSARIAN
Let's face it - His incompetence is staggering. Some creator! I wouldn't hire Him for a shipping clerk, much less a -

DUCKETT
Watch out! He might punish you.

YOSSARIAN
With what? He's already given me headaches and phlegm and tooth decay and athlete's foot -

DUCKETT
Stop it!

YOSSARIAN
- and when I get hold of Him - on Judgment Day - or whenever I get near enough - I'm going to grab Him by his scraggly wrinkled throat and -

DUCKETT
(Hammering at him)
STOP IT!

YOSSARIAN
(Grabbing her hands)
What the hell is the matter? I thought you didn't believe in God.

143. (Cont'd)

DUCKETT
(Starting to cry)
I don't. But the God I don't believe in is a good just merciful God. He's not the mean stupid God you make him out to be.

Yossarian laughs. Duckett angrily pulls her hands away from him and starts down the dune toward the ocean.

YOSSARIAN
Ok - I'll make a deal with you. Hey - listen! You don't believe in the God you want to and I won't believe in the God I want to. How's that?

He starts down the dune after her. She begins to run away from him up the beach.

YOSSARIAN
Sue Ann? Wait a minute. Is that a deal? Wait a minute!

CUT TO:

144. EXT. AIRFIELD ANGLE ON MAJOR MAJOR - (DAY)

As he runs in and out of the protective shadows of the trees that Dick Sylbert is going to plant along one side of the air base. He is wearing his dark glasses, eye patch and false moustache. He stops, panting, and looks behind him.

YOSSARIAN'S VOICE
WAIT A MINUTE!

Major Major lifts his dark glasses and peers into the distance.

145. WHAT HE SEES

Yossarian, a couple of hundred yards away, moves out from behind a tree.

YOSSARIAN
Major Major! I want to see you.

MAJOR MAJOR
(Replacing his glasses)
I'm not Major Major. I'm someone else.

145. (Cont'd)

He starts backing away.

YOSSARIAN
I want to talk to you about something. Whoever you are.

MAJOR MAJOR
Is it very important?

YOSSARIAN
It's a matter of life and death.

MAJOR MAJOR
(Shaking his head)
Not interested!

Major Major turns and runs off.

146. SHOT - YOSSARIAN

Taking off after him.

147. MAJOR MAJOR AND YOSSARIAN

Racing along, ducking in and out of the trees. Yossarian loses ground because of the fact that he is still limping slightly on his wounded leg.

Major Major breaks suddenly from the protection of the trees and dashes onto the base proper. He disappears between two buildings.

Yossarian runs after him.

148. ANOTHER AREA

Between the Headquarters building and another building.

149. ANGLE ON TAPPMAN

As he walks toward the front of the Headquarters building. He hears a noise and turns.

150. WHAT HE SEES:

Major Major dashes around the far corner of the building, races to the window to his office and dives in. A second later the window slams closed.

151. TAPPMAN

Steps back around the corner of the building. He peers around the corner as Yossarian limps hurriedly into view at the other end of the building. Yossarian, breathing heavily, looks around for Major Major. Seeing no one, he continues off in another direction. Tappman takes a few steps backward, trying to figure out the meaning of what he has just seen, until he is standing in front of one of the windows in the front wall of the Headquarters Building. The window is open and Colonel Korn is standing inside, looking out.

KORN
Tappman!

Tappman starts violently and turns to face Korn.

TAPPMAN
Sir?

KORN
What's with the walking backward? Is that some new thing?

TAPPMAN
No, sir. I just saw something - well, I'm not sure I know how to explain it.

KORN
(Derisively)
A vision? Did you have some sort of vision?

TAPPMAN
Oh, no sir, nothing like that.

KORN
I hope not. I mean - I think we have to keep our mystical experiences down to a minimum, what with a war to win and all that. Do you get my meaning?

TAPPMAN
Yes, sir. I do.

KORN
Ok. You better get in here now. Colonel Cathcart wants to see you.

151. (Cont'd)

TAPPMAN
Yes, sir. I was just on my way to his office.

KORN
Well let's hop to it, shall we, Father?

TAPPMAN
Uh - sir?

KORN
What is it?

TAPPMAN
It's - uh - not necessary to call me Father. I'm an Anabaptist.

KORN
Well - thanks for the correction. Thanks for setting me straight on that.

TAPPMAN
I just thought -

KORN
Look, Padre - you're a Captain, is that right?

TAPPMAN
Yes, sir. Chaplain's are usually -

KORN
And I'm a Lieutenant Colonel. Is that correct so far?

TAPPMAN
Yes, sir - it is.

KORN
Then I guess I can call you just about anything I want to. Unless, of course, you have some objections.

TAPPMAN
(Thoroughly cowed)
No, sir.

Korn turns contemptuously away from the window. Tappman sighs and starts toward the entrance to the Headquarters Building.

152. ANGLE ON TAPPMAN

As he starts in the door of the Headquarters Building. He steps aside as the door opens and Milo comes out.

MILO
Good morning.

TAPPMAN
Oh. Good morning, Lieutenant.

MILO
Is there anything I can get you?

TAPPMAN
I beg your pardon?

MILO
Do you need anything? Any supplies. Whiskey - silk stockings - building materials - leather goods?

TAPPMAN
Why - no.

MILO
Fresh fruit? The Colonel loves fresh fruit.

TAPPMAN
Well - I might -

MILO
What about religious supplies? As a matter of fact, Father, I know where I can get my hands on an entire shipment of religious relics. Blessed by the Pope himself. The Germans swiped them and put them on the open market. As I understand it. the stuff includes the wrist and collar bones of some of your top Saints.

TAPPMAN
That's very kind of you, but I -

MILO
OK. Look - if you need anything, just ask for Milo. Anything at all.

Milo starts to walk briskly away.

152. (Cont'd)

Tappman turns and goes through the door into the building.

153. INT. HEADQUARTERS BUILDING - (DAY)

Tappman walks down the hall and goes into Cathcart's outer office.

154. INT. CATHCART'S OUTER OFFICE - (DAY)

Tappman enters. A Captain sits behind a desk. Tappman stands in front of the desk and clears his throat. The Captain looks up.

CAPTAIN
Yes.

TAPPMAN
I think the Colonel wants to see me.

CAPTAIN
He does?

TAPPMAN
I believe so. I'm Chaplain Tappman.

CAPTAIN
Oh. You're Chaplain Tappman. Why don't you have a seat, I'll tell the Colonel that you're here, Father.

TAPPMAN
Uh - you don't have to -

But the Captain has gotten up and moved away to the door to Cathcart's office. Tappman looks down, turns and moves away. The Captain knocks at Cathcart's door, opens it and goes in.

155. SHOT - TAPPMAN

He moves to a bench along one wall. Sitting on the bench is Orr. He is reading a magazine on fishing. Orr is dressed in his flight suit and is soaking wet. A puddle is forming on the floor from the water that is running out of his uniform. His feet are bare. Tappman steps in the puddle and slips. Orr reaches out and grabs his arm.

155. (Cont'd)

TAPPMAN
Thank you.

Tappman sits down carefully and tries to keep his feet out of the water.

TAPPMAN
You'd better get some dry things.

ORR
Oh - I will. As soon as the Colonel is through with me.
(He giggles)
They just picked me up out of the sea.

TAPPMAN
They did?

ORR
I drifted for almost three days.

TAPPMAN
You should report to the hospital. You could catch pneumonia.

ORR
Oh, no. Not me. This is my fourth time.

TAPPMAN
How do you mean?

ORR
Well - I've had to put down in the Mediterranean once - once in the Adriatic. Then I've crash-landed one plane and I bailed out once.

TAPPMAN
You're very lucky.

ORR
(Slyly)
That's what some folks say. Yossarian says they're going to start taking it out of my salary.

TAPPMAN
Yossarian?

155. (Cont'd)

ORR
Yes. He's a friend of mine. Do you know him?

TAPPMAN
Yes, I do. As a matter of fact -

156. SHOT - THE CAPTAIN

At the door to Cathcart's office.

CAPTAIN
Captain Tappman.

TAPPMAN
Oh. Yes.
(He stands, looks at Orr)
Perhaps you shouldn't fly anymore

ORR
(With giggle)
It's good practice.

CAPTAIN
Tappman!

Tappman starts toward the door.

CAPTAIN
The Colonel's a very busy man.

TAPPMAN
Yes. Yes, of course.
(As he goes through the door)
Thank you.

157. INT. CATHCART'S OFFICE - CATHCART - (DAY)

Sitting behind his desk. He stands.

CATHCART
Well, Chaplain - we don't see much of you around lately.

TAPPMAN
Well, sir - I try and stay out of the way as much as possible. I have the feeling that I make many of the men uncomfortable.

157. (Cont'd)

CATHCART
Nonsense! I can't imagine any man not enjoying the benefits of your - uh - presence. Unless, of course, they're atheists.
(He laughs)
And I guess there's not much chance of that. Is there?

TAPPMAN
Well, I don't know, sir.

CATHCART
What do you mean, you don't know? Atheism is against the law, isn't it?

TAPPMAN
No, sir.

CATHCART
IT ISN'T? Then it's un-American, isn't it?

TAPPMAN
I'm not sure, sir.

CATHCART
Well, I am! And if I find any lousy atheists on this base, you can bet your ass they'll soon start believing in something.

Tappman looks uncomfortable and tries to smile. Cathcart takes a deep breath and smiles.

CATHCART
Well - that's not why I called you in, Chaplain. I want you to take a look at this.

The Colonel picks up a magazine from the desk and throws it to Tappman who catches it clumsily.

CATHCART
Page 47.

Tappman opens to page 47 as Cathcart lights a cigarette and watches him carefully. Tappman looks at the page and looks up.

157. (Cont'd)

CATHCART
You don't have to read the whole thing, Chaplain. But I think you can get the point from the pictures. There's a full page color picture of a Colonel in England whose Chaplain conducts prayers before every mission.

TAPPMAN
Yes, I see.

Tappman looks at the Colonel. They look at each other for a few minutes.

CATHCART
Well?

Tappman clears his throat and looks away. He looks in the direction of a huge basket of peaches that sits on a chair near the desk.

CATHCART
Would you like a peach, Chaplain?

TAPPMAN
No, thank you, sir.

CATHCART
Lieutenant Minderbinder shipped them in just today. There's a tremendous profit to be made in fresh peaches.

TAPPMAN
Is there?

CATHCART
(Picking one of the peaches up and fondling it)
Notice how firm and ripe they are. Like a young girl's breasts.

158. SHOT - TAPPMAN

He blinks and looks away in embarrassment.

159. SHOT - CATHCART

He looks at Tappman. His smile disappears. He puts the peach down quickly and turns icily to Tappman.

159. (Cont'd)

CATHCART
However we were speaking about something else. We were not speaking about the firm ripe breasts of young girls. Were we?

TAPPMAN
No, sir.

CATHCART
We were speaking about conducting prayers before missions. Is there any reason why we can't stick to the subject?

TAPPMAN
No, sir.

CATHCART
All right then, I see no reason why the Saturday Evening Post shouldn't be interested in the story of my outfit. I want you to think up some nice snappy prayers that will send the boys out feeling good. Can you do that?

TAPPMAN
I'll try sir. Now - what about the enlisted men?

CATHCART
What about them?

TAPPMAN
Well - I assumed you would want them to be present also since they would be going along on the same mission.

CATHCART
What for? They've got a God and a Chaplain of their own, don't they?

TAPPMAN
No, sir.

CATHCART
Hold on a minute. Are you telling

159. (Cont'd)

CATHCART (Cont'd)
me that the enlisted men pray to the same God that we do?

TAPPMAN
Yes, sir.

CATHCART
And he listens?

TAPPMAN
I think so, sir.

CATHCART
I'll be damned.

Cathcart stands and looks out the window, shaking his head.

CATHCART
Look - don't get me wrong. It isn't that I think the enlisted men are dirty, common or inferior. But there are limits.
(Turning suddenly)
You wouldn't want your sister to marry an enlisted man, would you?

TAPPMAN
My sister is an enlisted man, sir.

CATHCART
Are you trying to be funny, Chaplain?

TAPPMAN
Oh, no, sir. My sister is a Master Sergeant in the WACS.

CATHCART
Oh?

TAPPMAN
(Reaching into his pocket)
Would you like to see a picture of him? HER.

CATHCART
No no no. Look, Chaplain, I'm going to leave this thing in your hands. I'll give you a minute and a half at this afternoon's briefing. I'd like you to

159. (Cont'd)

CATHCART (Cont'd)
keep it light and snappy. None of your morbid negative Kingdom of God or Valley of Death stuff.

TAPPMAN
Like the twenty-third psalm?

CATHCART
How's that one go?

TAPPMAN
The Lord is my Shepherd - I shall not -

CATHCART
That's the one I mean. It's out. What else have you got?

TAPPMAN
Uh - "Save me, O God; for the waters are come in unto -"

CATHCART
No waters! Something musical - with some zip in it. What about that harps on the willows thing?

TAPPMAN
Oh, yes, sir. That's very nice. "Yea, we wept when we remember Zion."

CATHCART
ZION? Let's forget about that one right now. I'd like to know how that one even got in there. Haven't you got anything humorous that stays away from waters and valleys and - God?

TAPPMAN
I'm sorry, sir, but just about all the prayers I know do make at least some passing reference to God.

CATHCART
Then let's get some new ones. Let's stop rubbing in this God thing and take a more positive approach. Let's all pray for something good - something worthwhile - like a tighter bombing pattern. Is there any reason we can't pray for a tighter bombing pattern.

159. (Cont'd)

TAPPMAN
No, sir - I suppose not.

CATHCART
Good. Let's get to it.

Tappman doesn't move.

CATHCART
Is there something else?

TAPPMAN
Sir - it may be none of my business, but I think some of the men are particularly upset about the fact that you keep raising the number of missions they have to fly.

CATHCART
You're right, Chaplain.

TAPPMAN
I am, Sir?

CATHCART
You're right that it's none of your business. And it's none of their business either. Their business is to fly missions. And your business is to think of some short catchy prayers that will get me into the Saturday Evening Post. Good afternoon, Captain.

Cathcart presses a button on his intercom.

TAPPMAN
Yes, sir.

Tappman goes to the door and opens it.

CATHCART
Chaplain.

TAPPMAN
(Turning)
Yes, sir.

CATHCART
Tell the men to trust in God.

159. (Cont'd)

Tappman goes out. Lt. Colonel Korn enters at the same time.

TAPPMAN
Excuse me.

KORN
(Sarcastically)
Excuse me, Padre.

Korn closes the door.

CATHCART
The Chaplain says the men are upset because I keep raising the number of missions. What do you think we should do?

KORN
What would General Dreedle do?

CATHCART
He'd probably say -

CUT TO:

160. INT. DREEDLE'S COMMAND POST - CLOSEUP - GENERAL DREEDLE - (DAY)

DREEDLE
Court martial the next son of a bitch that opens his mouth!

161. PULL BACK

to reveal that General Dreedle is sitting on his desk. Dreedle's WAC, a ridiculously pneumatic mass of flesh, wrapped too tightly in her khaki blouse and skirt, sits at the side of the desk, manicuring the nails on one of his hands. Colonel Moodus, Dreedle's son-in-law, stands, facing the General. Behind the desk, covering the entire back wall of the office, is an operations map of the European Theatre. Long pins with little flags on the top that have the names of units and commanders written on them, are stuck into various places on the map. One of the flags, slightly larger than the others, has DREEDLE written on it. It sticks into the area marked "Rome".

MOODUS
But Dad -

161. (Cont'd)

DREEDLE
Don't give me any "but Dads". If Colonel Cathcart isn't able to control his own men, I'll break him like a dry stick. If I hear any more complaints, if I hear one more man bitching about the job that has to be done, if there's as much as a subterranean whisper, I'll set up a firing squad so fast, it'll make your head spin.

MOODUS
But Dad - you can't just -

DREEDLE
I can't just what? I'll tell you what I can't. I can't stomach crybabies, traitors and sissies. I can't tolerate mismanagement. And I can't stand you any more in spite of the fact that you married my daughter when I wasn't looking - and I seriously doubt if she was. And if I see you peeking at her once more -
(He indicates his WAC)

MOODUS
I wasn't peeking!

DREEDLE
- I'm going to bust you down to private and throw you in the stockade for lewd and lascivious fantasizing Now get out of here - all of you.

Dreedle pulls his hand abruptly away from his WAC who calmly collects her manicuring implements and goes to the door, followed by Moodus. Dreedle stands and walks around behind his desk.

162. ANGLE ON DOOR

As Moodus opens it. Standing in the doorway is Captain Scheisskopf. He carries a box under his arm. Scheisskopf marches in between Moodus and Dreedle's WAC who watch him as he comes to a halt smartly before the desk and salutes.

SCHEISSKOPF
Captain Scheisskopf reporting to the General as ordered, sir!

162. (Cont'd)

DREEDLE
(Returning the salute)
Stand at ease, Scheissakopf.

Scheisskopf comes smartly to parade rest. Dreedle looks over and sees Moodus and his WAC staring at them.

DREEDLE
(To Moodus and WAC)
Get out!

Moodus and WAC start to exit. Scheisskopf snaps to attention, about faces and starts for the door.

DREEDLE
Not you, Scheisskopf.

Scheisskopf halts, about faces and returns to the desk where he again comes to parade rest. Moodus and the WAC close the door behind them.

DREEDLE
May I ask what you've got there, Captain? In the box, I mean.

SCHEISSKOPF
My men, sir.

Dreedle gives Scheisskopf a long look.

DREEDLE
I have an assignment for you, Captain. I imagine you're getting kind of bored with the easy life up here in Rome. I would guess that you'd like to get closer to where the action is.

SCHEISSKOPF
(Nervously)
Does it involve danger, sir.

DREEDLE
Raring to go, aren't you, Captain.

SCHEISSKOPF
Well, sir, it's just that I was wondering about the parades.

DREEDLE
What parades?

162. (Cont'd)

SCHEISSKOPF
Back in the States, I conducted parades.

DREEDLE
You did?

SCHEISSKOPF
Every Sunday. I hold the all-time all-army high parade point score. My regiment -

DREEDLE
I don't want to interrupt, Captain, but the assignment I have in mind for you has to do with investigation.

They look at each other for a moment.

DREEDLE
Investigation.

SCHEISSKOPF
Won't I be able to conduct parades every Sunday afternoon?

DREEDLE
Of course not. What ever gave you that idea?

SCHEISSKOPF
But they said I could.

DREEDLE
Who said you could?

SCHEISSKOPF
The officers who sent me overseas. They told me I'd be able to march the men around in parades all I wanted to.

DREEDLE
They lied to you.

SCHEISSKOPF
That wasn't fair, sir.

Scheisskopf puts his box on the desk and opens it. Dreedle looks in. The box is filled with toy soldiers. Scheisskopf begins to take them out one by one and arrange them in some parade-like pattern on the desk.

162. (Cont'd)

SCHEISSKOPF
(As he arranges the toys)
I've got some new ideas for parade patterns that are the most exciting ideas probably every developed in the field of military parade maneuvers. There's one I've been working out that utilizes -

Dreedle, trying to restrain his fury, sweeps the toys off the desk and onto the floor.

DREEDLE
Get those - don't show me - we're not-listen- now listen to me, Scheisskopf -

SCHEISSKOPF
(Shocked)
My troops -

Dreedle gets down on the floor and helps Scheisskopf pick up his toys.

DREEDLE
I'm sorry, Captain, but it's out of the question. I think what you've got to understand is that we're in a combat zone - a combat zone -

SCHEISSKOPF
We're not going to have to fight, are we?

DREEDLE
(Soothingly)
No - no, no. But these troops are combat troops. If we tried to make them march in parades and things, they'd rise up in open rebellion.

SCHEISSKOPF
What about my wife?

DREEDLE
What about her?

SCHEISSKOPF
I'll be able to send for her, won't I?

162. (Cont'd)

DREEDLE
Why in the world should you want to?

SCHEISSKOPF
A husband and wife should be together.

DREEDLE
Out of the question.

SCHEISSKOPF
But they said I could send for her.

DREEDLE
They lied to you again.

SCHEISSKOPF
But they had no right to lie to me.

DREEDLE
Don't be such an ass, Scheisskopf. People have a right to do anything that's not forbidden by law, and there's no law against lying to you. Now don't ever waste my time with such sentimental platitudes again.

SCHEISSKOPF
Yes, sir.

The General stands.

DREEDLE
Come over to the map, Captain. I want to show you what our problem is.

Scheisskopf gets up and follows Dreedle to the map.

DREEDLE
Does this ring a bell?

Dreedle points to the Island of Pianosa, out of which sticks a pin with a flag marked "Cathcart".

SCHEISSKOPF
The Island of Cathcart.

DREEDLE
No, Captain. Cathcart is a Colonel,

162. (Cont'd)

DREEDLE (Cont'd)
in command of the 256th Bombing Squadron. Scheisskopf - someone down there isn't pulling his weight.

SCHEISSKOPF
He isn't, sir?

DREEDLE
No. And I want you to find out what the hell is going on. I've made arrangements for you to be assigned as Liaison Officer direct from SHAEF Headquarters. I want you to get on down there and keep your eyes open.

SCHEISSKOPF
Yes, sir. Is that all?

DREEDLE
That's all.

Scheisskopf comes to attention, collects his toys, salutes, marches to the door and halts. He turns back.

SCHEISSKOPF
General Dreedle - while I'm in Pianosa, can I at least send out memos about parades?

DREEDLE
Yes, yes, Scheisskopf. As long as you don't actually schedule any.

SCHEISSKOPF
Can I schedule parades and then call them off?

Dreedle is looking down at his desk where he is writing something. He looks up.

DREEDLE
Yes, Captain. That's a first-rate idea.

Scheisskopf salutes, turns and exits. Dreedle shakes his head.

DREEDLE
(To himself)
That's some Scheisskopf, that Scheisskopf.

162. (Cont'd)

Dreedle picks up a map-pin on the flag of which he has written the name: "Scheisskopf". He jabs it into the outline of Pianosa on the operations map.

CUT TO:

163. INT. HOSPITAL WARD - CLOSEUP - A HYPODERMIC NEEDLE - (NIGHT)

Being pulled out of a buttock.

164. PULL BACK

to reveal that Nurse Duckett has just finished giving an officer a shot. He lies on the bed on his stomach. She swabs the punctured area with a piece of cotton and pulls the patient's pajama pants up with impersonal nurse-like dexterity.

SOUND: A CRASH AND MEN YELLING

Duckett looks up and starts off in the direction of the noise.

165. ANGLE ON DUCKETT

As she moves quickly through the swinging doors at the end of the ward.

NOISE: LOUDER VOICES AND SCUFFLING

166. INT. CORRIDOR

Between two wards. Duckett moves quickly to the doors to the next ward.

MOVE WITH Duckett as she pushes open the doors, revealing the ward in which Yossarian and McWatt are fighting. Yossarian is swinging his crutch wildly at McWatt's head.

In the background, Officers 1, 2 and 3 are busily unwrapping the Soldier in White.

167. SHOT - NURSE DUCKETT

She stares angrily at the scene. She claps her hands.

167. (Cont'd)

DUCKETT
STOP IT!

168. SHOT - YOSSARIAN

He looks up and over at Nurse Duckett.

169. SHOT - YOSSARIAN'S POV

ZOOM IN on Nurse Duckett's beautiful face yelling.

DUCKETT
STOP IT!

170. CLOSEUP - YOSSARIAN'S FACE

DUCKETT'S VOICE
Stop it!

CUT TO:

171. EXT. PIANOSA BEACH - MATCH CLOSEUP - NURSE DUCKETT'S FACE - (NIGHT)

DUCKETT
Stop it!

172. PULL BACK TO REVEAL

Nurse Duckett struggling with Yossarian. They are lying on the back of a sand dune near the water. Yossarian is trying desperately to get on top of her. She pushes him off. He reaches up her dress with one hand.

She grabs his hand and pulls it away. He tries to get her blouse unbuttoned with his other hand.

She holds on to his other hand. He tries to feel her leg with a bare foot. She locks his foot between her two feet. He starts to use his free foot on her. Suddenly she lunges up with her knee.

173. SHOT - YOSSARIAN'S FACE

Showing shock and pain.

174. SHOT - YOSSARIAN AND DUCKETT

He releases her and doubles up with an agonized intake of breath. Nurse Duckett calmly moves away, sits up and begins to fix her hair which has come loose in the struggle.

YOSSARIAN
(Clutching his groin)
Oh - ohhh - oh-oh.

As he continues to groan, Duckett, not looking at him, takes some hairpins out of her pocket, puts them in her teeth and inserts them in her hair one at a time.

YOSSARIAN
Oh - oh-oooo-ohhh -

DUCKETT
(Calmly, through the hairpins in her mouth)
Keep your head down between your legs.

YOSSARIAN
Ahhh - I - owwww - oh.

DUCKETT
Try to breathe deeply and evenly.

YOSSARIAN
Ohhh - oh -

DUCKETT
(Standing up and smoothing her dress)
I'm sorry, Captain. I know how that must feel.

YOSSARIAN
I - ohhh - don't think - ahh - so.

DUCKETT
Try not to talk. Just think about nice things.

YOSSARIAN
Grrrr - ooo -

DUCKETT
(Looking out over the ocean)
Think about how lovely it is here.

174. (Cont'd)

DUCKETT (Cont'd)
How lovely everything could be if someone didn't always try and spoil it.

175. SHOT - YOSSARIAN

His face, grim and furious, as he watches Nurse Duckett, outlined against the sky. He starts to crawl toward her. She doesn't see him.

DUCKETT
If we let ourselves go now - if we let our guard drop - and think how it is for me - just one of a handful of women on an island with hundreds of men - men who are giving up their lives - for our country - for me.

Yossarian, having crawled to within striking distance, reaches out and grabs her by the ankle.

DUCKETT
Captain!

She tries to move away and falls onto the sand. She tries to crawl away. Yossarian holds on. Using all her strength Duckett crawls up to the top of the sand dune, dragging him after her. At the top of the dune she turns to hit him with her fist. He grabs it and pulls himself on top of her.

DUCKETT
(Struggling)
Yossarian - please!

Yossarian tries to kiss her.

DUCKETT
Stop - what are you -

YOSSARIAN
Listen - I'm going to die -

DUCKETT
No!

She lets him kiss her.

DUCKETT
No - yes -

175. (Cont'd)

She starts to kiss him. They lock into a feverish embrace.

SOUND: A PLANE'S ENGINE

Yossarian starts to unbutton her uniform as they kiss.

SOUND: A PLANE'S ENGINE, LOUDER

She helps him. The uniform begins to come apart.

SOUND: THE PLANE'S ENGINE, VERY LOUD

Yossarian looks up.

176. SHOT - YOSSARIAN'S POV

Coming straight at them across the beach is an L-17 Training plane. It is almost at ground level.

177. SHOT - YOSSARIAN

YOSSARIAN
McWatt!

Yossarian grabs Nurse Duckett and flings her backward. Both of them go tumbling backward, rolling over and over down the sand dune toward the water.

178. SHOT - THE PLANE

Zooms over the top of the sand dune and out over the ocean past the two bodies rolling on the beach. Yossarian stands and shakes his fist at the plane which banks around to the left and starts toward them again.

179. SHOT - YOSSARIAN AND DUCKETT

He pulls her up and they start to move back to the safety of the sand dune.

180. SHOT - THE AIRPLANE

McWatt grinning happily as he starts the plane into a dive toward Yossarian and Duckett.

181. SHOT - YOSSARIAN AND DUCKETT

He pulls her to the base of the sand dune and throws her down and himself on top of her. He turns and looks back at the plane.

SOUND: THE PLANE DIVING TOWARDS THEM

YOSSARIAN'S VOICE
WATCH OUT!

CUT TO:

182. INT. AMBULANCE - (DAY)

SOUND: SCREECH OF BRAKES

As the ambulance screeches to a stop, the two attendants try to keep Yossarian from falling off the cot.

ATTENDANT #1
Watch out!

ATTENDANT #2
Learn how to drive, you bastard.
We've got a wounded man back here.

The back doors open. A Hospital Orderly peers in. The Two Attendants move Yossarian on the cot through the back doors.

ORDERLY
What happened to him?

ATTENDANT #1
Knife wound. Stabbed in the side.
Give us a hand will you?

The Two attendants and the orderly pull Yossarian out.

183. EXT. FIELD

At the back of the ambulance.

As Yossarian emerges from the ambulance on the cot, Doc Daneeka appears from the side of the ambulance and peers at Yossarian. Daneeka looks very old and drawn. His face is expressionless. Yossarian looks at him.

YOSSARIAN
Doc!

183. (Cont'd)

They wrestle the cot to the ground and begin to roll it towards the hospital which is in the background. Yossarian tries to sit up and look at Daneeka who remains standing by the ambulance.

YOSSARIAN
(As they carry and roll him off)
Doc Daneeka!

He falls back on the cot exhausted.

ORDERLY
What'd he say?

ATTENDANT #1
Daneeka. He's yelling for Doc Daneeka.

ATTENDANT #2
Doc Daneeka's dead.

DRIVER
I know - I know -

Yossarian moans.

ATTENDANT #1
What'd he say?

ATTENDANT #2
(To Yossarian)
What's that, Captain?

Yossarian moans again. He closes and opens his eyes.

CUT TO:

184. INT. BRIEFING ROOM - MATCH SHOT - YOSSARIAN'S FACE - (DAY)

He moans lightly.

185. PULL BACK

TO REVEAL Yossarian and the other pilots, co-pilots and bombardiers of the squadron, seated before a stage on which stands Major Danby who stands in front of a blackboard and map of Italy with a pointer in his hand. Nately sits on Yossarian's left; Dobbs on his right.

185. (Cont'd)

NATELY
(Leaning in to Yossarian)
What is it?

186. SHOT - MAJOR DANBY

DANBY
Now I can't impress upon you men firmly enough the advantage of putting this town out of action.

187. SHOT - YOSSARIAN

He moans again.

NATELY
(Whispering to Yossarian)
What's the matter?

Yossarian nods his head in the direction of the window near them. Nately looks at the window.

188. SHOT - THROUGH THE WINDOW

General Dreedle's staff car has pulled up near the building. In it are Dreedle, Dreedle's WAC and Moodus. Colonel Cathcart and Lt. Col. Korn can be seen trotting across the field toward the car.

189. SHOT - NATELY, YOSSARIAN AND DOBBS

Yossarian moans.

DOBBS
You all right?

NATELY
Yossarian -

YOSSARIAN
It's her. It's her.

190. SHOT - THROUGH THE WINDOW

Korn has reached the car and starts to open the door. Cathcart elbows him out of the way and gets the door

190. (Cont'd)

open. Moodus gets out first and looks around with a silly grin. He turns and reaches in to help Dreedle's WAC out. Dreedle's hand slaps Moodus' arm away. Dreedle climbs out and extends his hand. Dreedle's WAC takes his hand and climbs down from the car, showing an admirable length of thigh as she does so. The other officers stand and stare at her.

DREEDLE
At ease!

They look away.

191. SHOT - YOSSARIAN

He turns away and shields his eyes.

192. SHOT - MAJOR DANBY

DANBY
A lot of you may ask yourselves how come we're out to destory a town with no industry, no enemy bases, no strategic value to anyone. A lot of you may say to yourselves -

NATELY'S VOICE
Attention!

193. ANGLE ON ROOM

All of the officers come to attention as Cathcart, Korn, Moodus, Dreedle and Dreedle's WAC enter the room.

CATHCART
At ease. Good morning, gentlemen. We are honored to have General Dreedle sitting in with us on this morning's briefing.

DREEDLE
(To Cathcart)
I don't want the men to pay any attention to me. Just carry on as usual.

MOODUS
(To the room)
Don't pay any attention to Dad.

193. (Cont'd)

MOODUS (Cont'd)
just carry on as -

DREEDLE
(To Moodus)
Will you clam up!
(To Danby who is standing rigidly at attention)
All right, Major, you just go ahead with your briefing.

Danby is obviously terrified of General Dreedle.

DANBY
Yes - well - thank you, sir. I was just telling the men here that -

DREEDLE
Don't tell me. Tell them.

KORN
Tell the men, Danby.

DANBY
(To the men)
I was explaining why we're going to obliterate this -

DREEDLE
What about a chair?

DANBY
(Hopelessly confused)
Sir?

DREEDLE
A chair.

The other officers look at each other, confused and slightly desperate.

CATHCART
I beg your pardon, General.

DREEDLE
A CHAIR. Doesn't anyone for God's sake know what a chair is? Is everyone blind? Can't you see there's a lady standing?

193. (Cont'd)

KORN
Let's have a chair.

MOODUS
A chair for Dad's - for the lady.

There is a scramble among the officers to bring up a folding chair for Dreedle's WAC. Cathcart and Korn get the chair and unfold it.

DREEDLE
(To Danby)
Carry on.

DANBY
What we're going to do now, men, is to synchronize our watches.

194. SHOT - YOSSARIAN

Watching Dreedle's WAC as she starts to sit down on the folding chair.

195. SHOT - DANBY

DANBY
We've all done this before so I don't think there should be any problems. It's now eleven hundred and fifteen hours minus -
(Looking at his watch)
twenty - nineteen -

196. SHOT - THE ROOM

The officers are looking at their watches and fingering them.

197. SHOT - YOSSARIAN

Staring at

198. SHOT - DREEDLE'S WAC

Slowly sitting down and crossing her legs.

199. SHOT - YOSSARIAN

Watching, suffused with lust.

DANBY'S VOICE
Eighteen - seventeen -

Yossarian moans.

Nately looks at Yossarian, then towards Dreedle's WAC, then back at Yossarian.

NATELY
Hey - cut it out!

Yossarian moans again.

200. SHOT - DANBY

Concentrating.

DANBY
Sixteen - fifteen - fourteen -

201. SHOT - DREEDLE'S WAC

Shifting in her chair. She re-crosses her legs.

SOUND: YOSSARIAN MOANING.

202. SHOT - SECTION OF THE ROOM

Two officers look up at the sound of the moan and stare at Dreedle's WAC. One of them starts to moan.

203. SHOT - DOBBS

He looks around at the noise of the man in the back moaning. Then he looks forward at Dreedle's WAC.

204. SHOT - DREEDLE'S WAC

Shifting in her chair.

205. SHOT - DOBBS

He moans. Immediately, there are the sounds of several new moans from different sections of the room.

206. SHOT - DANBY

DANBY
Thirteen - twelve -

The moaning is becoming general.

207. SHOT - DREEDLE

He is looking around the room slowly with frowning fury. Cathcart, Korn, and Moodus are looking at each other nervously.

208. SHOT - THE ROOM

About eighty percent of the men are looking at Dreedle's WAC and moaning.

209. SHOT - DREEDLE'S WAC

Impervious.

DANBY'S VOICE
eleven - ten - nine -

210. SHOT - DREEDLE

DREEDLE
Someone's going to get it.

211. SHOT - CATHCART, KORN AND MOODUS

Trying to be invisible.

212. SHOT - YOSSARIAN

Moaning. Everyone sitting around him is moaning except Nately who is sliding down in his seat, trying to hide.

213. SHOT - DANBY

He is still counting down. But his words cannot be heard over the general moaning.

214. SHOT - DREEDLE'S WAC

She uncrosses her legs and stretches.

215. SHOT - THE ROOM

The men are moaning uncontrollably.

216. SHOT - DREEDLE

He steps suddenly to the center of the stage.

DREEDLE
OK! AT EASE!

DANBY
Five - four -

The moaning stops.

DREEDLE
There'll be no more moaning in this outfit.

DANBY
Three - two -

DREEDLE
The next man who moans -

DANBY
(Triumphantly)
ONE.

Danby squeezes the button on his stop-hand. It doesn't work.

DANBY
Oooooooooh.

Dreedle turns on him furiously.

DREEDLE
Who is this man?

CATHCART
Major Danby, sir.

KORN
Danby. D-A-N-B-Y.

216. (Cont'd)

Danby stands terrified. Dreedle takes a step toward Cathcart.

DREEDLE
Take him out and shoot him.

CATHCART
Sir?

DREEDLE
I said take him out and shoot him. Can't you hear?

CATHCART
Yes, sir.
(To Korn)
Take Major Danby out and shoot him.

Korn looks at Cathcart, then looks at Dreedle, then at Danby. Danby is quivering.

217. SHOT - MOODUS

moves in to Dreedle. Behind them, Korn begins to select men for a firing squad.

MOODUS
I think you better wait a minute, Dad.

DREEDLE
What?

MOODUS
I don't think you <u>can</u> shoot him.

DREEDLE
Who the hell says I can't?

MOODUS
(Bending close)
Look, Dad -
(He begins to whisper)

DREEDLE
Why the hell can't I?

Moodus whispers some more as he takes an official looking pamphlet out of his breast pocket and taps it.

217. (Cont'd)

DREEDLE
You mean I can't shoot anyone I want to?

Moodus whispers something else.

DREEDLE
Is that a fact?

MOODUS
I'm afraid it is, Dad.

DREEDLE
I guess you think you're pretty goddamn smart, don't you?

MOODUS
No, Dad, it's just that -

DREEDLE
(Turning to the others)
All right. Let the insubordinate son of a bitch go. But get him out of here.

Moodus and Korn step to the shaking Danby and lead him out.

218. SHOT

As they pass Cathcart on their way out, Korn whispers.

KORN
(To Cathcart)
You better do something.

They exit.

219. SHOT - CATHCART

He steps to the center of the stage.

CATHCART
All right, men. I think we owe the General a vote of thanks for visiting us here this afternoon and cheering us all up. And in his honor, I'd like to make a little announcement that may be of interest.

220. SHOT - YOSSARIAN

He looks grim.

YOSSARIAN
Oh - oh.

221. SHOT - CATHCART

CATHCART
I know how much you men are anxious to get this war over with and to do your part.

222. SHOT - YOSSARIAN

YOSSARIAN
Here it comes.

223. SHOT - CATHCART

CATHCART
As of now, the number of required missions before you are eligible for rotation is raised to fifty-five. I know that we'll all do our best.

224. SHOT - YOSSARIAN, NATELY AND DOBBS

Yossarian and Dobbs look at each other. Nately smiles.

225. SHOT - CATHCART AND DREEDLE

They shake hands. Dreedle turns to leave.

CATHCART
Attention!

226. SHOT - THE ROOM

The men come to attention except for Yossarian who just sits there, slumped and beaten.

227. SHOT - THE DOOR

CATHCART, FOLLOWING DREEDLE AND DREEDLE'S WAC OUT.

228. SHOT - THE ROOM

Except for Yossarian, the men are standing silently and somberly at attention. Yossarian looks up at Nately who is grinning uncontrollably.

YOSSARIAN
What are you smiling at, you silly bastard?

NATELY
Now I won't have to go home.

YOSSARIAN
(Standing, angrily)
You what?

NATELY
I can stay here. I don't have to leave her.

YOSSARIAN
What are you saying?

He grabs Nately by the shirt.

CUT TO:

229. EXT. ROME - NATELY'S WHORE - (DAY)

Walking a slow hooker's stroll along the sidewalk. On either side of her are two other girls from the whore house. Nately's Whore's Kid Sister follows, a few steps behind them.

NATELY'S VOICE
I love her.

230. PAN WITH

The three whores as they come toward us and pass out of FRAME, revealing, in the background, a sidewalk cafe and, seated at one of the outdoor tables: Yossarian, Nately, Clevinger and Dobbs. Yossarian, Clevinger and Dobbs are drinking. Nately is wrestling with a massive plateful of spaghetti. Nately watches his whore go by. During the following scene, the three whores pace back and forth in front of the sidewalk cafe, sometimes stopping to talk to passing soldiers.

230. (Cont'd)

DOBBS
You don't really love her, Nately.

CLEVINGER
That's right. You only think you love her.

YOSSARIAN
How can you tell the difference?

CLEVINGER
Between what?

YOSSARIAN
Between loving her and thinking he loves her.

CLEVINGER
Well - you have to be - objective.

DOBBS
Who's objective?

CLEVINGER
I am.

DOBBS
How come?

CLEVINGER
Because I'm not in love with her.

YOSSARIAN
You mean - you think you're not in love with her.

CLEVINGER
That's right.

YOSSARIAN
Then how can you tell the difference?

CLEVINGER
Now - wait a minute -

DOBBS
Hey, look - !

231. ANGLE ON STREET

A carriage, drawn by a skinny horse and driven by a

231. (Cont'd)

fat Italian, draws up to the sidewalk. Its top is down and inside it are Aarfy, Hungry Joe and an Italian girl whose features and dress exude an air of epic sluttiness.

232. ANGLE ON TABLE

DOBBS
That's her. That's the one.

233. ANGLE ON STREET

Aarfy climbs down from the carriage. He pulls Hungry Joe down after him. They seem to be arguing about something, Hungry Joe desperately, Aarfy with calm and smiling patience.

234. ANGLE ON TABLE

DOBBS
That's the one we saw this morning.

YOSSARIAN
The one with the ring?

DOBBS
Yeah - we were standing around in the piazza something or other -

CUT TO:

235. EXT. PIAZZA D'ISPAGNE - (DAY)

Dobbs and Aarfy are standing at the bottom of the Spanish Steps, looking at the girls passing by, Hungry Joe crouches a short distance away, his camera clicking furiously in an attempt to get some good upper thigh shots of the girls sitting on the steps.

DOBBS' VOICE
-and she came swinging down these steps -

Aarfy's slut comes down the steps, swinging her purse. Dobbs turns and looks at her and pokes Aarfy. Aarfy turns and walks up to her as she gets to the bottom of the steps.

235. (Cont'd)

DOBBS' VOICE
- and Aarfy goes right up to her and says -

AARFY
Aardvark's my name and navigation's my game.

236. DOBBS

Watching, open mouthed.

237. AARFY AND THE GIRL

She looks at him sexily, puts her hands on his shoulders and whispers something in his ear. Aarfy laughs his fatuous laugh and shakes his head.

238. DOBBS

Watching. His eyes narrow. He starts forward.

239. WHAT HE SEES

The girl's hand on Aarfy's near shoulder. There is a ring on her finger.

240. MOVE IN

On the ring until we can just begin to make out that it has a large cameo with several figures that have been painstakingly carved by a master pornographer.

CUT TO:

241. EXT. SIDEWALK CAFE

DOBBS
You should have seen that ring. It had people doing - everything on it.

Yossarian, Dobbs and Clevinger get up and start toward the carriage.

242. ANGLE ON CARRIAGE

Hungry Joe is pleading with Aarfy who hands the driver of the carriage some money and waves him off. The carriage starts off. The girl falls back in her seat. She looks back at them as the carriage moves away. Aarfy waves after her cheerfully. Hungry Joe turns toward Yossarian and the others.

HUNGRY JOE
Did you see what he did? Make him tell you what he did!

YOSSARIAN
What did you do, Aarfy?

AARFY
(Cheerfully)
Nothing. Nice girl. Very nice girl.

HUNGRY JOE
She wanted us to come home with her. She said she was going to show us a good time.

AARFY
Well we had a good time, didn't we? We drove around and saw the Coliseum and a lot of other swell sights.

YOSSARIAN
What's the matter with you, Aardvark? Why didn't you go home with her?

AARFY
Oh, come on now. I wasn't going to take advantage of a sweet kid like that. Old Aarfy's got some principles.

CLEVINGER
Aarfy - you've got a diseased mind.

YOSSARIAN
All she wanted to do was climb in the sack with someone. What the hell is wrong with you?

They are moving back toward the table. Nately is still sitting there. Nately's Whore's Kid Sister is standing by the table, talking to him.

242. (Cont'd)

AARFY
Oh - she was just a little mixed up, that's all. But I gave her a good talking to.

HUNGRY JOE
(Bitterly)
He did.

AARFY
I straightened her out and sent her home.

HUNGRY JOE
He did. He did.

YOSSARIAN
(To Hungry Joe)
What about the ring?

Hungry Joe looks like he's about to throw up. He sits down, shaking his head unhappily.

YOSSARIAN
(To Aarfy)
The ring, Aarfy.

AARFY
I made her throw it away.

Yossarian, Dobbs, Clevinger and Hungry Joe freeze, looking at Aarfy in helpless contempt and shock.

YOSSARIAN
(After a long pause)
You did what?

AARFY
I made her throw it away. It's not nice - a sweet kid like that - wearing something - indecent.

DOBBS
You crazy bastard.

CLEVINGER
You are beneath contempt.

HUNGRY JOE
He's got a dirty mind. Hasn't he, Yossarian?

242. (Cont'd)

YOSSARIAN
The dirtiest.

AARFY
(Affably)
Well - I don't see it that way.

243. ANGLE ON NATELY

Nately's Whore's Kid Sister is pulling Nately away from the table. In the background, Nately's Whore and the other two girls are moving away down the street.

NATELY
Come on, you guys. They want us to go with them.

DOBBS
For how much?

KID SISTER
Thirty dollar.

NATELY
Come on. I want to spend some time with my girl. I'll pay for all of us.

YOSSARIAN
Nately - why don't you just pay them the thirty and send the other two away?

NATELY
(Moving off)
Because then she'll be angry at me for making her work for her money. She said that if I really loved her, I'd send her away and sleep with the other two.

AARFY
(Shaking his head)
I swear - you fellows -

Aarfy wanders away in the other direction.

CLEVINGER
Come on, Yossarian. Let's go with him.

YOSSARIAN
You go.

243. (Cont'd)

Clevinger puts some money on the table and moves off after Nately.

DOBBS
What's wrong?

YOSSARIAN
What isn't?

DOBBS
Two more missions and I'm on my way home.

YOSSARIAN
Are you out of your mind? You know what will happen.

DOBBS
No. There's a whole bunch of replacement pilots just came into Naples yesterday.

YOSSARIAN
Who says?

DOBBS
Milo says. He just came from there with twenty truckloads of coconuts.

YOSSARIAN
Dobbs - we'll never see those replacements. We'll never even see those coconuts.

DOBBS
Cathcart wouldn't dare raise the number of missions <u>again</u>.

YOSSARIAN
Who's going to stop him?

DOBBS
(Grimly)
Someone will.

Dobbs turns and walks off after Nately and Clevinger.

244. SHOT - YOSSARIAN

He sits down at the table and leans back, his

244. (Cont'd)

face to the sun. He closes his eyes.

SANDERSON'S VOICE
(Softly)
Relax.

Yossarian's eyes open.

YOSSARIAN
What?

CUT TO:

245. INT. MAJOR SANDERSON'S OFFICE

Major Sanderson is the Base Hospital Psychiatrist. He sits behind his desk in front of a window that looks out over the airfield.

246. SANDERSON

He is smiling a somewhat patronizing smile.

SANDERSON
I said - relax. Have a seat.

247. YOSSARIAN

Dressed in hospital pajamas and bathrobe, he stands by a chair near the desk. The door behind him is open onto a hall. A nurse walks by. Yossarian looks back at the door. On the door is stencilled: MAJ. SANDERSON, M.D., D.P.M.

YOSSARIAN
Should I shut the door?

SANDERSON
If you wish.

Yossarian starts to limp toward the door.

SANDERSON
Or you could leave it open.

Yossarian stops.

247. (Cont'd)

SANDERSON
Which would make you feel more - secure?

YOSSARIAN
I hadn't really thought about it.

SANDERSON
Well - I think I'm going to leave that decision to you.

Yossarian sighs and pushes the door shut, then returns to the chair and sits. Sanderson nods his head knowingly, picks up a pen and makes a note. He looks up and leans back in his chair, peering at Yossarian, and rolling the pen between his hands.

SANDERSON
Would you like to smoke?

Yossarian takes a pack of cigarettes from his bathrobe pocket, pulls a cigarette out, then leans forward and offers the pack to Sanderson. Sanderson shakes his head.

SANDERSON
No thank you. I don't smoke.

YOSSARIAN
Oh.

SANDERSON
The cigarette is a nipple substitute. Did you know that?

YOSSARIAN
Yes, sir. That's why I took it up.

Slightly irritated, Sanderson picks up a folder from his desk, opens it, looks at it for a moment, then looks over it at Yossarian.

SANDERSON
Do you know why you're here?

YOSSARIAN
I have this wound in my leg -

SANDERSON
I don't mean here in the hospital. I mean here in this office.

247. (Cont'd)

YOSSARIAN
Well - I would guess that I'm here for you to see if I'm crazy or not.

SANDERSON
We try not to use the word "Crazy", Captain.

YOSSARIAN
Nuts?

SANDERSON
(Looking at him carefully)
I'd like to discuss your anti-social attitude.

YOSSARIAN
My anti-social attitude?

SANDERSON
Why did you have that fight in the ward with Lieutenant McWatt?

YOSSARIAN
Because he said that he would be proud to die for his country.

SANDERSON
And that made you angry?

YOSSARIAN
No. I was just trying to help him out.

SANDERSON
(Looking at folder)
Captain - why did you - during your eight o'clock penicillin injection - grab Nurse Duckett by the - uh - by the -

YOSSARIAN
Breasts?

SANDERSON
Exactly.

YOSSARIAN
I didn't.

247. (Cont'd)

SANDERSON
You didn't? It says here -

YOSSARIAN
(Interrupting)
That must have been someone else. I grabbed Nurse Duckett by the buttocks.

SANDERSON
(Getting a bit excited)
The - buttocks?

YOSSARIAN
Exactly.

SANDERSON
Why?

YOSSARIAN
(Leaning forward, confidentially)
Because - they were there!

Sanderson throws the folder aside angrily.

SANDERSON
All right. I don't think we need to go on any further. You can go back to the ward.

YOSSARIAN
Don't you want to hear about my dream?

SANDERSON
(Interested)
What dream?

YOSSARIAN
I have the same dream every night.

SANDERSON
What is it?

YOSSARIAN
I dream that I'm holding a live fish in my hand.

Sanderson sucks his breath in.

247. (Cont'd)

SANDERSON
A live fish!

YOSSARIAN
You've had it too?

SANDERSON
No no no. Tell me - what kind of fish it is?

YOSSARIAN
I don't know. I have trouble recognizing fish.

SANDERSON
(Thrilled)
This is good, Captain. I think we're on to something. Now - in which hand do you hold the fish?

YOSSARIAN
It varies.

SANDERSON
With the dream?

YOSSARIAN
With the fish.

SANDERSON
What does the fish remind you of?

YOSSARIAN
Other fish.

SANDERSON
Listen, Yossarian - this is very good. You've made me very happy. I'd like to show you some ink blots and have you tell me what the shapes and colors remind you of.

YOSSARIAN
I can save you the trouble. All those ink blots remind me of is sex.

SANDERSON
How do you know?

YOSSARIAN
Everything reminds me of sex.

247. (Cont'd)

SANDERSON
Now we're really getting somewhere. Do you have any good sex dreams?

YOSSARIAN
My fish dream is a sex dream.

SANDERSON
No - I mean real sex dreams - where you grab some naked slut by the throat and pinch her and punch her in the face until she's all bloody and then throw yourself down on top of her loving her and hating her and biting her. That's the kind of sex dream I like to talk about. Do you have any dreams like that?

YOSSARIAN
(Steadily)
That's a fish dream.

SANDERSON
GET OUT!

CUT TO:

248. EXT. SIDEWALK CAFE - ROME - YOSSARIAN - (DAY)

His eyes snap open. He blinks and looks into the distance. He rubs his eyes.

249. WHAT HE SEES

Across the street, made unclear by the image of the sun that has burned into Yossarian's retina, a girl is standing. Slowly she comes into focus: LUCIANA, a gorgeous Italian. She is looking for something in her purse.

250. SHOT - YOSSARIAN

sitting up straight.

251. SHOT - LUCIANA - HIS POV

She finds what she's looking for, closes her purse and starts to walk down the street.

252. SHOT - YOSSARIAN

He gets up, throws money onto the table and starts off in her direction.

CUT TO:

253. EXT. STREET IN ROME - (DAY)

Yossarian is following Luciana. As they walk along, they pass many happy Italians: pretty girls, street vendors, children playing, laborers singing, etc.

254. SHOT - LUCIANA

She pauses for a moment and looks behind her, sees that Yossarian is still following her and moves on.

255. SHOT - YOSSARIAN

He smiles and picks up his pace.

256. SHOT - LUCIANA

She goes into the entrance of a street arcade.

257. SHOT - YOSSARIAN

He follows. As he is about to enter the arcade:

VOICE
Yossarian!

Yossarian turns.

258. SHOT - WHAT HE SEES

A command car. In the passenger's front seat, standing, waving at him, wearing sun glasses, is Milo. They have to yell at each other because of the traffic and the NOISE.

MILO
Come along.

YOSSARIAN
Where?

258. (Cont'd)

MILO
I'll show you how it's done. I'll show you how the Syndicate works.

YOSSARIAN
I can't.

Milo waves at him with a smile, then turns and signals "follow me" with his hand. He sits and the command car starts off. Into sight, following the command car, come a line of a dozen two and a half ton trucks. The canvas covered side of each truck has stencilled on it in large letters: M & M Enterprises.

CUT TO:

259. EXT. AIRFIELD - (DAY)

ANGLE ON M & M Enterprises trucks as they drive PAST CAMERA revealing, in the foreground the men of the squadron in formation at parade rest. Their backs are to us. In the background is the Headquarters Building. The front door opens and Lt. Colonel Korn and Colonel Cathcart come out. They hold the door for Colonel Moodus, General Dreedle and Dreedle's WAC. They arrange themselves in a marching formation just outside the door. Captain Scheisskopf comes quietly out the door behind them.

260. SHOT - DREEDLE AND THE OTHERS

DREEDLE
All right - now I want to get this clear. As I understand it, we're presenting these men with medals for doing a lousy job. Is that right?

MOODUS
I don't think that's quite the situation, Dad.

DREEDLE
When I want an answer from you, I'll look at you which will be as seldom as possible.

CATHCART
General - I think I can explain it.

260. (Cont'd)

DREEDLE
You damn well better.

Korn smiles.

CATHCART
Yesterday's mission was to bomb a town called Ferrara.

DREEDLE
Ferrara?

CUT TO:

261. INT. AIRPLANE - SHOT - YOSSARIAN - (IN FLIGHT) - (DAY)

In his bombardier's position in the nose of the plane. He is looking at a map.

YOSSARIAN
Why Ferrara?

262. SHOT - NATELY

In the pilot's seat. McWatt is in the co-pilot's seat.

NATELY
What do you mean - why Ferrara?

263. INTERCUT

YOSSARIAN
Do you know what Ferrara is?

NATELY
It's a town on a hill.

YOSSARIAN
Do you know what's in that town?

AARDVARK'S VOICE
Two minutes to target.

NATELY
What's in it?

YOSSARIAN
Nothing.

263. (Cont'd)

NATELY
What?

YOSSARIAN
Nothing's in it - no Germans, no munitions, no railroad crossing, no harbor. Nothing.

NATELY
Nothing at all?

YOSSARIAN
Just people. Italian people. And a monastery.

NATELY
Yossarian - maybe it's some kind of strategy thing.

YOSSARIAN
What the hell are we doing?

NATELY
Yossarian - it's not our business to ask -

YOSSARIAN
WHOSE BUSINESS IS IT?

AARDVARK'S VOICE
One minute to target.

McWATT'S VOICE
Are you ready to take us in Yossarian?

YOSSARIAN
Open the doors, Nately.

NATELY
What?

AARDVARK
What are you doing, Yossarian?

YOSSARIAN
Open those gates, Nately.

264. SHOT - NATELY

He reaches out and throws a switch on the control panel.

264. (Cont'd)

NATELY
Bombay doors open!

AARDVARK'S VOICE
What are you doing? Forty-five seconds to target.

265. SHOT - THROUGH THE NOSE

Down beneath them is the ocean. Ahead we can see the mainland and, on a hill in the distance, a town.

YOSSARIAN
Get ready to turn.

266. SHOT - AARDVARK

leaving his navigator's section and going toward the nose.

AARDVARK
Yossarian.

267. SHOT

The entire formation, Nately's plane in the lead.

268. SHOT - YOSSARIAN

He peers through the bombsight, his hand on the button. Aardvark starts to enter the nose.

AARDVARK
What are you- ?

Yossarian presses the button. The plane lurches from the sudden lightening of the load. Aardvark reaches out for something to hold. He looks astounded.

269. SHOT - THE PLANE

Its bombs falling away from it.

270. SHOT - THE NOSE

Yossarian looking through the bombsight, grinning.

271. SHOT - THE FORMATION

All of the planes let their bombs go.

272. SHOT - YOSSARIAN

He looks up and through the nose. He looks around it the bombs falling toward the water.

YOSSARIAN
Turn now - turn!

273. SHOT - THE FORMATION

following the lead plane. They begin to bank left.

274. SHOT - NATELY

shaking his head as he maneuvers the plane.

275. SHOT - THE NOSE

Yossarian turns and looks at Aardvark who shakes his head and turns back into the plane. Yossarian turns back and looks through the nose.

276. SHOT - THROUGH THE NOSE

Below, the town of Ferrara. The townspeople are standing in the streets, quietly watching as the planes pass over them.

277. SHOT - YOSSARIAN

He turns and looks back.

278. SHOT - THROUGH THE NOSE

The ocean below, erupting as the bombs go off under water.

279. SHOT - THE COCKPIT

Nately, in the pilot's seat, and McWatt, in the co-pilot's seat, look at each other. Nately shrugs.

280. SHOT - THE NOSE

Aardvark, standing in the entrance. He shakes his head.

281. SHOT - YOSSARIAN

Looking back at the town of Ferrara, smiling.

CUT TO:

282. EXT. AIRFIELD - CLOSEUP - DREEDLE - (DAY)

Not smiling. PULL BACK to reveal Dreedle, Cathcart; behind them: Korn, Moodus and Dreedle's WAC; behind them: Scheisskopf. They start to march towards the assembled men.

DREEDLE
A direct hit on the ocean?

CATHCART
Yes, sir. And a marvelous bomb pattern. We have the aerial photographs if you'd like to -

DREEDLE
(Stopping)
Colonel - are you telling me that we're about to decorate a bunch of men who've dropped twenty tons of very expensive bombs into the Mediterranean?

CATHCART
Well, General - if you consider the alternative -

DREEDLE
The alternative is that we take this whole crew of numbskulls out and shoot them.

MOODUS
Dad - I don't think -

DREEDLE
All right! I know! If we can't shoot the sons of bitches, let's court-martial them and see that they rot in some stockade.

282. (Cont'd)

CATHCART
I think there might be a problem there.

DREEDLE
What problem is that?

CATHCART
Well, sir, we felt that a court-martial would get some unavoidable publicity, and if it got around that we used one of our missions to bomb the ocean -

DREEDLE
You don't have to say anything more, Colonel.

They start to march toward the formation again.

283. SHOT - SCHEISSKOPF

In the rear. He takes a small pad out of his pocket and begins making some notes as they march.

284. SHOT

Dreedle stops. The group behind him stops, almost colliding.

DREEDLE
Wait a minute. Just because we can't shoot them - just because we can't put them to work breaking rocks in some stinking prison - that doesn't mean we have to give them medals.

CATHCART
Sir - by rewarding these men for the Ferrara mission - we will give command headquarters reason to assume that we've done something to be proud of. These commendations will appear on our records, too.

Dreedle looks at Cathcart, then smiles.

DREEDLE
I used to think you were a real dummy, Colonel. A real dummy.

284. (Cont'd)

CATHCART
Thank you, sir.

DREEDLE
It seems to me you've done a good job here. A damn good job.

CATHCART
Thank you, sir.

KORN
Thank you, sir.

They start forward again.

DREEDLE
Bombing the ocean can be thought of as a brilliant tactical move.

CATHCART
Can it, sir?

DREEDLE
That's what I said.

He stops again. They all stop.

DREEDLE
Listen - that ocean is filled with fish, isn't it?

CATHCART
It certainly is, sir.

DREEDLE
Those Italians catch those fish, right?

CATHCART
Absolutely, sir.

DREEDLE
And who do they sell those fish to?

CATHCART
(Getting the idea)
The Germans, sir.

DREEDLE
That's right. The Krauts. An army fights on its stomach - but

284. (Cont'd)

DREEDLE (Cont'd)
it can't fight on dead fish. Remember that.

KORN
We will, sir.

DREEDLE
Bombing that icean is the same as blowing up one of the enemy's major supply depots.

CATHCART
That's exactly the way I see it, sir.

KORN
Me, too.

They start forward again.

CATHCART
As a matter of fact, sir, we're going to see if we can't get some good publicity stateside on this particular mission. I'm having my public relations department work up something that I think maybe the Saturday Evening Post might be interested in.

DREEDLE
Yes - the Saturday Evening Post - a good thought - Victory Over Ferrara.

285. SHOT - THE FORMATION

An officer stands in front of the assembled squadron.

OFFICER
ATTENTION!

The men come to attention.

286. ANGLE ON DREEDLE AND GROUP

As they come to a stop facing the squadron, Cathcart steps forward, takes a list and unfolds it. Scheisskopf clears his throat noisily. Cathcart looks

286. (Cont'd)

around. Scheisskopf nods. Cathcart nods back. Scheisskopf steps forward to address the formation. Cathcart moves back alongside Dreedle.

SCHEISSKOPF
(Reading)
Special order of the day. Last Sunday's parade that was postponed until today will be held next Sunday, unless it is re-scheduled at that time.

Scheisskopf folds up the paper proudly and moves back behind the others. Dreedle watches him out of the corner of his eyes.

DREEDLE
(Shaking his head)
I guess there's room for everyone.

287. ANGLE ON DREEDLE AND MOODUS

As they take their position for the ceremony. A few steps to the right and behind them, Cathcart and Korn stand. Cathcart takes out a piece of paper. Sgt. Towser moves in from one side and hands Moodus a stack of commendation boxes. Dreedle's WAC stands behind them, watching; Scheisskopf behind her. From the other side, Hungry Joe moves in, several cameras slung around his neck. He kneels and takes a picture of Dreedle, then moves back, sees Dreedle's WAC and moves toward her, readying his camera.

CATHCART
(Reading)
For distinguished duty in the face of overwhelming...something...

KORN
(Reading over his shoulder)
Odds.

CATHCART
Odds, this commendation is awarded to Captain J. S. ....

KORN
McWatt.

287. (Cont'd)

CATHCART
McWatt.

DREEDLE
Come on. Come on.

Moodus hands Dreedle one of the medals. McWatt marches out of ranks and up to Dreedle. Dreedle pins the medal on him. They salute and shake hands. McWatt smiles.

DREEDLE
All right, McWatt. What are you waiting for - a kiss? Get back in there.

McWatt about faces and starts back.

MOODUS
On the double!

McWatt double-times back into ranks. Dreedle gives Moodus a look of hatred. Moodus looks away.

CATHCART
(Reading)
For meritorious action in the face of concentrated enemy fire...

Dreedle snaps his fingers at Moodus.

DREEDLE
Come on, Dumbo.

Moodus hands Dreedle another medal.

CATHCART
Captain - what's this?

KORN
Yossarian, sir.

Yossarian marches out of the ranks. Except for his dogtags and shower clogs, he is completely naked. He marches expertly up to Dreedle and salutes. Everyone stares at him for some time without moving.

DREEDLE
(Carefully)
Unless I miss my guess, Captain, you are out of uniform.

They stare at each other. Dreedle's WAC giggles.

287. (Cont'd)

DREEDLE
(Turning to WAC)
What are you looking at?
(She tries to control herself)
Get back in the car, you smirking slut.

Dreedle's WAC walks back to the Command Car which is parked nearby. Hungry Joe follows her taking pictures furiously.

MOODUS
(To Dreedle)
This one gets the Distinguished Flying Cross, Dad.

DREEDLE
Where do you expect me to pin this thing?

MOODUS
That's a good question. Maybe some adhesive tape --

DREEDLE
Shut up.
(To Yossarian)
Why aren't you wearing clothes, Captain?

YOSSARIAN
I don't want to.

DREEDLE
What do you mean, you don't want to? Why the hell don't you?

YOSSARIAN
I just don't, sir.

DREEDLE
Why isn't he wearing clothes?

KORN
(Jabbing Cathcart)
He's talking to you.

CATHCART
(Turning to Scheisskopf)
Why isn't he wearing clothes, Captain?

287. (Cont'd)

SCHEISSKOPF
(To Sgt. Towser)
Why isn't he wearing clothes, Sergeant?

SGT. TOWSER
(To Dreedle)
A man was killed in his plane over Avignon last week and bled all over him, sir. His clothes haven't come back from the laundry yet.

DREEDLE
Where are his other uniforms?

SGT. TOWSER
They're in the laundry too, sir.

DREEDLE
What about his underwear?

SGT. TOWSER
In the laundry, sir.

DREEDLE
That sounds like a lot of crap to me.

YOSSARIAN
It is a lot of crap, sir.

CATHCART
Sir - you have my word for it. This man will be punished severely.

DREEDLE
What the hell do I care? If he wants to receive a medal without any clothes on, what the hell business is it of yours?

CATHCART
Those are my sentiments exactly, sir!

DREEDLE
You're a very weird person, Yossarian.

YOSSARIAN
Thank you, sir.

287. (Cont'd)

DREEDLE
Ordinarily I'd have you taken outside and shot. Maybe I should do that anyway. What about that?

MOODUS
We're already outside, Dad.

DREEDLE
Then we'll have him taken inside and shot.

MOODUS
(Taking out his rule book)
Dad -

DREEDLE
I know. You don't have to tell me.
(To Yossarian)
Here's your medal, Captain. Take good care of it. I think it may be the only one you'll ever get.

Dreedle hands Yossarian the medal.

288. SHOT - YOSSARIAN'S HAND

As it takes the medal from Dreedle's hand.

CUT TO:

289. INT. DANCE HALL - ROME - CLOSEUP (MATCH SHOT) - YOSSARIAN'S HAND - (NIGHT)

With the medal in it. It holds the medal out and a girl's hand comes into FRAME and takes it.

PULL BACK to reveal Luciana and Yossarian sitting at a table with drinks in front of them. There are a number of couples dancing, swaying slowly, to the music of a small Italian combo: soldiers, sailors, Italian men and girls. Luciana looks at the medal.

LUCIANA
You are giving me this?

289. (Cont'd)

YOSSARIAN
Yes.

LUCIANA
Perche?

YOSSARIAN
Because you are very beautiful and because your name is Luciana. It was my mother's name.

LUCIANA
Ahh. But my real name is Eleanora - Rosanna. I only call myself Luciana.

YOSSARIAN
My mother only called herself Luciana. Her real name was Eleanora Rosanna.

LUCIANA
Ahh. I don't believe you.

YOSSARIAN
I don't blame you.

LUCIANA
What you get this for?

YOSSARIAN
Will you believe me if I tell you the truth?

LUCIANA
Yes.

YOSSARIAN
I was awarded this particular medal for killing fish.

LUCIANA
Ahh. You have killed many fish?

YOSSARIAN
I am one of the biggest - one of the most renowned killers of fish in the entire United States Air Corps.

LUCIANA
OK. I dance with you, but I won't let you sleep with me.

289. (Cont'd)

She stands.

YOSSARIAN
Who asked you?

LUCIANA
You don't want to sleep with me?

YOSSARIAN
I don't want to dance with you.

LUCIANA
(Laughing)
You crazy.

She pulls him up and onto the dance floor. They begin to dance. Yossarian pulls her close. He closes his eyes.

LUCIANA
Watch where you put your hands, G.I.

YOSSARIAN
My name is Yossarian.

LUCIANA
Watch where you put your hands, Yossarian.

Yossarian smiles. They dance for a few moments, moving slowly against each other. Luciana pulls away.

LUCIANA
Okay, Yossarian - I go home with you now but I won't sleep with you.

YOSSARIAN
Who's asking you to?

CUT TO:

290. INT. HOSPITAL - CLOSEUP - DOC DANEEKA - (DAY)

DOC
I am.

291. ANGLE ON DOC AND YOSSARIAN

They are moving down one of the hospital corridors, Yossarian with some reluctance.

YOSSARIAN
Come on, Doc - I don't know what you want me to do.

DOC
It's a very simple favor I'm asking, Yossarian. You won't have to do anything.

Doc opens the door to a room and pushes Yossarian inside. He follows and closes the door behind them.

292. INT. HOSPITAL ROOM - (NIGHT)

There is a rumpled empty bed near a window. It is dark. Doc moves to the window and adjusts the shade so that some light comes into the room. Yossarian looks around.

DOC
They came all the way from the states to see him.

YOSSARIAN
See whom? What are you talking about?

DOC
Him.

Doc points. Yossarian looks.

293. SHOT

In a corner of the room, a low bed on rollers with a body on it under a sheet.

YOSSARIAN
Who's he?

DOC DANEEKA
He's a kid from my home town. He just died a few minutes ago.

Doc crosses a Yossarian.

293. (Cont'd)

DOC DANEEKA
Get in the bed, will you?

YOSSARIAN
What?

DOC DANEEKA
Look - his mother and father and his brother flew all the way here. They know he's dying.

YOSSARIAN
What do you want me to do?

DOC DANEEKA
Be him.
(Yossarian looks at him)
Just for a few minutes. Then they'll go away. Yossarian - they came five thousand miles to see you before you die.

YOSSARIAN
What are you talking about? I'm not dying.

DOC DANEEKA
(Pulling Yossarian to the bed)
Of course you're dying. We're all dying.

YOSSARIAN
But Doc - they'll know. They came to see their son.

DOC DANEEKA
They'll have to take what they can get. One dying boy is just as good as another. Or just as bad.

Doc pushes him down onto the bed.

YOSSARIAN
Doc - it won't work.

DOC DANEEKA
Listen - these people have come a long way and I don't want to disappoint them. I'm sentimental about old people.

293. (Cont'd)

Doc puts the covers over Yossarian.

YOSSARIAN
Suppose they start crying.

DOC DANEEKA
They probably will start crying.

Doc moves a screen around the bed with the dead body on it.

DOC DANEEKA
I'll wait right outside the door. I'll come in and break it up if it starts getting tacky.

YOSSARIAN
I don't think it's going to work.

Doc goes to the window and adjusts the shade so that Yossarian's face is in shadow.

DOC DANEEKA
Look, Yossarian - you do this for me and I'll do something for you.

YOSSARIAN
Will you ground me?

DOC DANEEKA
You know I can't.

YOSSARIAN
You can fill out a slip that says I'm on the verge of a nervous collapse and send it to Group. Can't you?

DOC DANEEKA
Sure I can. But there's a catch.

YOSSARIAN
Catch-22?

DOC DANEEKA
Yes. If I do that, Group has to approve my action and Group isn't going to. They'll put you right back on combat status and then where will I be? They'll send me to the Pacific Ocean. No thanks.

293. (Cont'd)

YOSSARIAN
What's so terrible about that?

DOC DANEEKA
The Pacific's full of jungles and monsoons and all kinds of rare tropical diseases. I'd rot there.

YOSSARIAN
You're rotting here.

DOC DANEEKA
At least I'm alive and that's the way I want to stay.

There is a NOISE at the door.

YOSSARIAN
Oh my God - here they come.

DOC DANEEKA
Start dying.
(He moves close to Yossarian, whispers)
Do this for me and I'll send you to Rome for a five day R&R.

Doc moves away from the bed as the door opens.

294. SHOT - THE DOOR

It is held open by Chaplain Tappman. Into the room, quietly and slowly, move the MOTHER, the FATHER and the BROTHER. They stop just inside the door. Doc Daneeka moves to them, smiles and nods with slight embarrassment at the Father and nods his head in Yossarian's direction. Doc Daneeka exits. Tappman closes the door and stands by it, looking down, terribly embarrassed. The Mother, Father, and Brother peer across the room at the shadowy figure of Yossarian in the bed.

295. CLOSEUP - YOSSARIAN

Watching them. His eyes follow them as they start toward him.

296. ANGLE ON FAMILY

As they get to the side of the bed and stand there, looking down at Yossarian.

297. CLOSEUP - YOSSARIAN

He closes his eyes and holds his breath.

298. SHOT - ALL OF THEM

They stand and look at him. Finally, Yossarian lets out his breath. The Mother sits suddenly in a chair next to the bed. The Father takes out a handkerchief and wipes his mouth.

FATHER
He looks terrible.

BROTHER
He's sick, Pa.

The Mother puts her hand out and rests it on the sheet over Yossarian's arm. Yossarian opens his eyes.

MOTHER
Harvey.

YOSSARIAN
My name is Yossarian.

BROTHER
His name is Yossarian, Ma. Yossarian, don't you recognize me? I'm your brother John. Don't you know who I am?

YOSSARIAN
Sure I do. You're my brother John.

BROTHER
Pa - he knows me! Yossarian - look - here's Papa. Say hello to Papa.

YOSSARIAN
Hello, Papa.

FATHER
Hello, Harvey.

298. (Cont'd)

BROTHER
His name is Yossarian, Pa.

FATHER
He looks so bad.

BROTHER
He's very sick, Pa. The Doctor says he's going to die.

MOTHER
(Starting to cry)
Harvey.

BROTHER
His name is Yossarian, Ma.
(To Yossarian)
She doesn't remember things too good any more.

YOSSARIAN
It's all right. She can call me Harvey if she wants to.

MOTHER
(Smiling)
Harvey.

The door opens. Doc Daneeka looks in and motions to them. The Mother stands up.

BROTHER
Don't worry, Yossarian. Everything's going to be all right.

YOSSARIAN
I know.

They move toward the door.

BROTHER
We came all the way from New York. We were afraid we wouldn't get here in time.

YOSSARIAN
In time for what?

BROTHER
In time to see you before you died.

YOSSARIAN
What difference would it make?

298. (Cont'd)

BROTHER
We didn't want you to die by yourself.

YOSSARIAN
What difference would it make?

They start to exit.

BROTHER
He must be getting delirious. He keeps saying the same things over and over again.

MOTHER
(At the door)
Harvey.

BROTHER
It's not, Harvey, Ma. It's Yossarian.

MOTHER
(To Brother)
What difference does it make.
(She starts out)
He's dying.

The door closes behind her. They have all exited.

299. SHOT - FROM THE DOOR

Moving in on Yossarian's face. He is crying.

SOUND: LOW RUMBLE OF AIRPLANE

The room begins to shake. The SOUND of a PLANE grows louder. As we get to CLOSEUP of Yossarian's face:

McWATT'S VOICE
Help him - help him -

Yossarian turns and looks toward the window.

PAN to window. Beyond it we see sky and bursts of flak.

PAN BACK TO:

300. INT. NOSE OF AIRCRAFT - (IN FLIGHT) - (DAY)

Yossarian in his flight suit. Yossarian looks behind him into the belly of the plane.

McWATT'S VOICE
Help him - help him -

Yossarian crawls out of the nose back into the stomach of the plane.

301. INT. PLANE - (DAY)

Snowden, the gunner, is lying on the floor, his legs spread out. There is a jagged hole in the fuselage nearby. Snowden's face is in the shadows. Part of his pants are burned by shrapnel that has entered his thigh.

302. ANGLE ON YOSSARIAN

As he makes his way to Snowden. He kneels by him.

YOSSARIAN
(Into intercom)
It's - what's his name - the new gunner -

McWATT'S VOICE
Snowden.

YOSSARIAN
Yeah - Snowden.

Yossarian kneels down to look at the wound. He rips Snowden's pants away.

303. SHOT - YOSSARIAN'S FACE

Reacting in disgust to the wound. Yossarian pulls his head back. He tries to breathe. He is sweating.

SNOWDEN
I'm cold.

YOSSARIAN
OK - you're going to be OK.

SNOWDEN
I'm cold. I'm cold.

303. (Cont'd)

Yossarian stands and takes off his flight jacket and spreads it over Snowden's chest, then bends down again and looks at the wound.

YOSSARIAN
Listen, kid - it's not bad. I'm going to put a tourniquet on it and it'll be OK.

SNOWDEN
Oh.

Yossarian smiles at him and then, holding on to things because of the bucking of the plane, makes his way to a cabinet built into one of the bulkheads nearby. He opens the cabinet. Bandages, compresses, a scissors and various pieces of first aid equipment fall out. Yossarian catches them as they fall and takes them back to Snowden. He kneels by him.

304. ANGLE ON YOSSARIAN

As he works at Snowden's wound, tearing the pant leg away further, stripping off a length of bandage, opening a bottle of anti-disinfectant with his teeth, and pouring some on the wound which is below us, out of FRAME. Yossarian wipes the sweat off his face with his sleeve and smiles in the direction of Snowden's face which is in the shadows in the background. Yossarian tears the length of gauze down the middle and ties the pieces to Snowden's legs. He works quickly and efficiently.

305. NEW ANGLE ON YOSSARIAN

He leans back and wipes his face.

YOSSARIAN
There. It's good. It's a good job.

SNOWDEN
I'm cold.

YOSSARIAN
There, there.

SNOWDEN
It's starting to hurt me.

305. (Cont'd)

YOSSARIAN
OK. Hang on. I'll get you something.

Yossarian stands and moves back to the first aid cabinet. He opens it, reaches in and takes out a small square kit which has "MORPHINE" written on it. He moves back to Snowden and kneels.

306. ANGLE ON YOSSARIAN

He smiles at Snowden's face in the shadows and opens the morphine kit. He looks more closely into the kit and starts feeling around in it desperately. He holds it up into the light. It is empty except for a piece of paper which Yossarian takes out and looks at.

307. SHOT - THE PIECE OF PAPER

It is one of the M&M shares. It has written on it: M&M ENTERPRISES - WHAT'S GOOD FOR M&M ENTERPRISES IS GOOD FOR THE COUNTRY - MILO MINDERBINDER.

308. SHOT - YOSSARIAN'S FACE

He raises his head, unbelieving.

YOSSARIAN
Milo -

CUT TO:

309. EXT. FIELD - (DAY)

Outside the Headquarters Building.

310. SHOT - MILO

Poised on the steps leading into the Headquarters Building. He is holding two large red tomatoes.

YOSSARIAN'S VOICE
- you bastard!

Milo turns with a look of pleasant surprise.

311. ANGLE ON YOSSARIAN

as he moves toward Milo. Yossarian is limping slightly.

MILO
Hi. What's up? When did you get out of the hospital?

YOSSARIAN
I want to know something.

MILO
How you feeling? How's the leg?

YOSSARIAN
Listen to me - I want to -

MILO
I'm sorry I didn't get over to visit you but I've been in Naples all week -

YOSSARIAN
MILO! I want to know about that parachute.

MILO
What parachute?

YOSSARIAN
My parachute. The one I'm supposed to use if I have to jump out of the plane.

Clevinger and Dobbs are walking by. They stop to listen.

MILO
Ahh - that parachute. I think you have to remember, Yossarian, that your parachute was just one of fifty or sixty parachutes that were taken over by the Syndicate.

YOSSARIAN
Milo - I don't give a damn about the Syndicate.

MILO
Here - have a tomato.

YOSSARIAN
I don't want one of your goddam tomatoes - I want -

311. (Cont'd)

MILO
They're not my tomatoes. They're our tomatoes. They're the Syndicate's tomatoes. In fact - that's where your parachute went. All the parachutes.

YOSSARIAN
You traded my parachute for a bunch of tomatoes.

Two other officers stop to listen.

MILO
For an entire harvest. Well - point of fact - I traded our diesel engines for the tomatoes.

YOSSARIAN
I don't have any diesel engines.

MILO
I didn't say <u>your</u>. I said <u>our</u>. I got the diesel engines for two planeloads of lumber, and a hundred pairs of shoes <u>and</u> the parachutes.

YOSSARIAN
Milo - I don't think the men in this squadron are going to be very happy when they find out what you've been doing.

MILO
For heaven's sake - don't they understand? We're going to come out of this war <u>rich</u>. The Syndicate -

YOSSARIAN
<u>You're</u> going to come out rich. <u>We're</u> going to come out <u>dead</u>.

MILO
Yossarian - all I'm trying to do is get my job done. It's not easy.

YOSSARIAN
How would you like to try flying some combat missions for a change?

MILO
That's exactly what I said to the Colonel.

311. (Cont'd)

YOSSARIAN
Said what?

CUT TO:

312. INT. CATHCART'S OFFICE - (DAY)

Cathcart stands behind his desk, examining a large basket of red ripe tomatoes that Milo has placed there. Milo stands across the desk.

MILO
I want to do my duty, sir. I want to fight to defend my country like the rest of the fellows.

CATHCART
You are doing your duty, Milo. I can't think of another officer who's done more for the men.

MILO
It's not the same as combat duty, sir. I was sent here as a pilot and some of the men are beginning to talk.

CATHCART
Oh, they are. Well, you just give me their names and I'll see that they go on every dangerous mission we have.

MILO
Sir - I believe that the men are right.

CATHCART
Come now, Milo. How many missions have you flown?

MILO
Five, sir.

CATHCART
Five? Hmmm - that's not very much, is it?

MILO
Isn't it, sir?

CATHCART
On the contrary, Milo. It's quite

312. (Cont'd)

CATHCART (Cont'd)
a few. After all - look at my own record. I imagine it's not generally known - but I myself have flown only four missions.

MILO
No, sir. It's generally known that you've flown only two missions. And that one of those occurred when Lieutenant Aardvark accidentally flew you over enemy territory while navigating you to Naples for a black market water cooler.

CATHCART
(Nervously)
All right, Milo. I'll have Major Major assign you to combat status immediately.

MILO
Thank you, sir.

CATHCART
Don't mention it.

MILO
Now - in my absence - someone will have to take over the duties of the Syndicate right away. And since you are one of the major shareholders -

CATHCART
(Picking up a pencil)
All right. Where do we begin?

MILO
With the peas.

CATHCART
Peas?

MILO
We've got several boat loads of peas that are coming from Atlanta to Holland to pay for the tulips that were shipped from Geneva to pay for the cheeses that must go to Vienna.

312. (Cont'd)

CATHCART
(Writing)
Take it slowly -

MILO
Four carloads of galvanized zinc from Flint must be flown to the smelters in Damascus in time to pick up a C-47 full of hemp that we're trading for the pitted dates that we got with those Portugese anchovies that we're selling back to Lisbon to pay for the Egyptian cotton we've got in exchange for the Peruvian balsa.

CATHCART
Wait a minute. Balsa? What are we doing with balsa?

MILO
Nothing. We needed it to trade for the hides.

CATHCART
Hives?

MILO
Hides. From Buenos Aires. They have to be tanned in Newfoundland and shipped to Helsinki -

CATHCART
Hold on.

MILO
- where we'll pick up the cork and the tangerines -

CATHCART
Milo - stop!
(Puts the pencil down)
It's no use. This whole thing would fall apart without you. You can't possibly fly combat. We can't take the risk.

MILO
Sir - it's just not fair. The other men are getting all the fame and publicity and medals. Why should I be left out.

312. (Cont'd)

CATHCART
I just don't know what we can do about that.

MILO
Unless we get someone else to fly my missions for me.

CATHCART
Unless, of course, we get someone else to fly your missions for you.

MILO
You mean - like the other men in the squadron?

CATHCART
What about the other men in the squadron. I mean - after all you've done for them.

MILO
They could take turns.

CATHCART
What if they took turns flying your missions for you?

MILO
Who gets the credit?

CATHCART
You do, of course. They're your missions.

MILO
And the medals?

CATHCART
If a man wins a medal on one of your missions, you get the medal.

MILO
Who dies if he gets killed?

CATHCART
He does - of course.

MILO
Thank you, sir.

Milo takes two of the tomatoes from the basket.

312. (Cont'd)

CATHCART
Then it's settled?

MILO
(At the door)
Yes, sir. What's fair is fair.

Milo turns, opens the door and exits. Lt. Col. Korn enters.

CATHCART
Were you listening?

KORN
Only to what was being said.

CATHCART
Milo said that the men are complaining.

KORN
Then you might as well give them something to complain about.

CATHCART
I'll raise the number of missions.

KORN
To how many?

CATHCART
The sky's the limit. I can hold on as long as they can.

KORN
(Nodding)
What's fair is fair.

Korn turns and exits.

313. INT. HALL

FOLLOW Korn as he moves down the hall toward the front door of the Headquarters Building.

314. SHOT - ACROSS KORN

In the doorway. Milo's back is to us. Yossarian, Clevinger and Dobbs stand outside, facing Milo.

314. (Cont'd)

YOSSARIAN
How would you like to try flying some combat missions for a change?

MILO
That's exactly what I said to the Colonel.

YOSSARIAN
Said what?

KORN
What's going on here?

CLEVINGER
Nothing, sir.

KORN
Don't you men have anything better to do than just stand around?

CLEVINGER
No, sir.

DOBBS
Watch it.

KORN
Are you being some kind of wise guy?

CLEVINGER
No, sir.

KORN
What's your name, wise guy?

CLEVINGER
I said I wasn't being some kind of wise guy, sir.

KORN
How would you like a court-martial?

CLEVINGER
I don't believe that I've done anything you can court-martial me for, sir.

CUT TO:

315. INT. COURT-MARTIAL ROOM - SHOT - THE COURT-MARTIAL BOARD - (DAY)

sitting behind a long table: Col. Cathcart, Lt. Colonel Korn and, between them, General Dreedle. Scheisskopf stands at a table nearby. Sitting behind Dreedle are Col. Moodus and Dreedle's WAC.

SCHEISSKOPF
(Reading from a list)
- further charges against the defendant include conduct unbecoming an officer, indiscriminate behavior, back talk, mopery, high treason, being a smart guy, listening to classical music and so forth and so on.

316. SHOT - DREEDLE

He looks up with a sneer.

317. SHOT - CLEVINGER

seated at the defendant's table. POPINJAY, the court stenographer, is recording the proceedings at another table.

DREEDLE
I guess you think this war is some kind of a joke, huh Lieutenant?

CLEVINGER
I don't think it's a joke, sir.

DREEDLE
Don't interrupt.

CLEVINGER
Yes, sir.

CATHCART
And say "sir" when you do.

CLEVINGER
Yes, sir.

KORN
Weren't you just ordered not to interrupt?

317. (Cont'd)

CLEVINGER
But I didn't interrupt, sir.

CATHCART
No. And you didn't say "sir" either. Add that to the charges against him; failure to say "sir" to superior officers when not interrupting them.

DREEDLE
Colonel - will you please keep your damn mouth shut. You don't make any sense.

CATHCART
Yes, sir.

DREEDLE
OK, Clevinger. I didn't come down here all the way from where-ever it was I came from to diddle around with you. Now exactly what did you mean when you said we couldn't court-martial you?

CLEVINGER
When, sir?

DREEDLE
I'm asking the questions. You're answering them.

CLEVINGER
Yes, sir, I -

DREEDLE
Are you aware of that fact?

CLEVINGER
Yes, sir.

DREEDLE
Then you better start answering before I break your goddam head. Now just what the hell did you mean when you said we couldn't court-martial you?

CLEVINGER
I don't think I ever made that statement, sir.

317. (Cont'd)

DREEDLE
Speak up. I can't hear you.

CLEVINGER
Yes, sir. I -

CATHCART
Speak up. He can't hear you.

DREEDLE
Colonel?

CATHCART
Sir?

DREEDLE
Didn't I tell you to keep your stupid mouth shut?

CATHCART
Yes, sir.

DREEDLE
Then do it.

CATHCART
Yes, sir.

DREEDLE
Cathcart - is that your foot I'm stepping on?

CATHCART
No, sir. It must be Colonel Korn's foot.

KORN
It isn't my foot.

CATHCART
Then maybe it is my foot after all.

DREEDLE
Move it.

CATHCART
Yes, sir. You'll have to move your foot first, General. It's on top of mine.

DREEDLE
(Furiously)
Are you telling me to move my foot?

317. (Cont'd)

CATHCART
No, sir. Absolutely not, sir.

Dreedle puts his hand over his heart and breathes heavily.

DREEDLE
All right now. Where were we?

POPINJAY
(Reading)
Now just what the hell did you mean when you said we couldn't court-martial you?

DREEDLE
All right, Clevinger. Just what the hell did you mean?

CLEVINGER
I didn't say you couldn't court-martial me, sir.

DREEDLE
When?

CLEVINGER
When what, sir?

DREEDLE
Now you're asking me questions again.

CLEVINGER
I'm sorry, sir. I'm afraid I don't understand your question.

DREEDLE
You said you didn't say we couldn't court-martial you. I'm asking you - <u>when</u> didn't you say we couldn't court-martial you.

CLEVINGER
Sir - I never said you couldn't court-martial me.

317. (Cont'd)

DREEDLE
Now you're telling us when you did say it. I'm asking you to tell us when you didn't say it.

CLEVINGER
(Taking a deep breath)
I always didn't say it, sir.

DREEDLE
That's better, Clevinger.

CLEVINGER
What I said was that I didn't think I'd done anything that you could court-martial me for.

DREEDLE
When?

CLEVINGER
When what, sir?

DREEDLE
You're starting on me again, Clevinger.

CLEVINGER
No, sir.

DREEDLE
Are you calling me a liar?

CLEVINGER
No, sir.

DREEDLE
Are you trying to pick a fight with me with all these "no sirs".

CLEVINGER
No, sir.

DREEDLE
(Furiously)
Goddamit, you are trying to pick a fight with me. For two cents I'd jump over this table and rip your stinking cowardly body apart limb from limb.

CATHCART
Do it. Do it.

317. (Cont'd)

DREEDLE
Cathcart - you son of a bitch. Didn't I tell you to keep your stupid mouth shut?

KORN
Yes, sir. You certainly did.

DREEDLE
You, too.

KORN
Yes, sir. Mum's the word.

Dreedle looks at Korn and then Cathcart. He clutches his side again. Dreedle's WAC reaches forward and hands the General a pill and a cup of water. Dreedle takes the pill and hands the cup back to her.

DREEDLE
Where were we?
(To Popingjay)
Read me back the last line.

POPINJAY
(Reading)
"Read me back the last line".

DREEDLE
Not my last line, stupid. Somebody else's.

POPINJAY
(Nods; reads)
"Read me back the last line".

DREEDLE
That's my last line again!

POPINJAY
Oh, no, sir. That's my last line. I read it to you just a moment ago.
(Pause as Dreedle glares at him)
Don't you remember?
(Another pause)
It was only a moment ago.

DREEDLE
What's your name?

317. (Cont'd)

POPINJAY
Popinjay, sir.

DREEDLE
Well, you're next, Popinjay. As soon as his trial ends, your trial begins. Get it?

POPINJAY
Yes, sir. What will I be charged with?

DREEDLE
What the hell difference does that make? As soon as we get rid of Clevinger here -
(To Clevinger)
you are Clevinger, aren't you, and not Popinjay?

CLEVINGER
Yes, sir.

POPINJAY
I'm Popinjay.

DREEDLE
Popinjay - is your father a millionaire or a member of the Senate?

POPINJAY
No, sir.

DREEDLE
Then you're up the creek without a paddle. He's not a well-known American gangster or a high ranking member of the administration, is he?

POPINJAY
No, sir.

DREEDLE
That's good. What does your father do?

POPINJAY
He's dead, sir.

DREEDLE
That's very good. You really

317. (Cont'd)

DREEDLE (Cont'd)
are up the creek, Popinjay, and I can't wait to rip your stinking cowardly body limb from limb as soon as Clevinger tells us what we want to know.
(To Clevinger)
Now, Clevinger, what was it you said.

CLEVINGER
Sir - I said that I didn't believe I'd done anything you could court-martial me for.

DREEDLE
Why?

CLEVINGER
Because, sir, there is such a thing as justice -

DREEDLE
AS WHAT?

CLEVINGER
As justice -

DREEDLE
JUSTICE! What is justice?

CLEVINGER
Well, sir, I would say that justice is -

DREEDLE
(Pounds the table with his fist)
That's not what justice is.
(Shakes his finger at Clevinger)
That's what Karl Marx is. I'll tell you what justice is.
(Standing; raging)
Justice is a knee in the gut from the floor on the chin at night sneaky with a knife brought up down on the magazine of a battle-ship sandbagged underhanded in the dark without a word of warning and left strangled in the night. That's what justice is when we're facing the Nazi-Jap menace. Get it?

317. (Cont'd)

He gasps for breath and clutches his side.

CLEVINGER
No, sir. I -

DREEDLE
(Smashing his hand down on the table)
GUILTY!

He pitches forward onto the table.

Dreedle's WAC steps forward and feels for the General's pulse. She looks at the others and shakes her head.

KORN
(Turning to Clevinger)
GUILTY!

CATHCART
GUILTY!

CUT TO:

318. EXT. BEACH - CLOSEUP - YOSSARIAN - (DAY)

looking up suddenly.

YOSSARIAN
Guilty of what?

319. ANOTHER ANGLE

To REVEAL Yossarian is lying on the sand next to Nurse Duckett who is sitting up quickly and pulling up the straps of her bathing suit. Yossarian also is wearing a bathing suit. Standing at the top of the sand dune, looking down at them, is Doc Daneeka who is dressed in a bathrobe and shower clogs.

DANEEKA
Everything including murder.

YOSSARIAN
Clevinger couldn't murder a moth.

DANEEKA
He murdered General Dreedle.

319. (Cont'd)

YOSSARIAN
What the hell are you talking about?

DANEEKA
That's what the official report says.

YOSSARIAN
How do you know?

DANEEKA
I signed it.

YOSSARIAN
Did you see Dreedle?

DANEEKA
Yep. Dead all right.

YOSSARIAN
What did he die of?

DANEEKA
Looked like a heart attack to me. But an official report is an official report.

YOSSARIAN
If that report wasn't true, why did you sign it?

DANEEKA
Yossarian, you're a troublemaker. Troublemakers get in trouble. Don't stir up the water. Let sleeping dogs lie. Don't stick your nose in where it's not wanted and don't rock the boat. That's my philosophy and that's my advice to you. Goodbye. I'm going to join Hungry Joe on the raft.

Doc starts toward the water. In the background, about two hundred yards out, is a raft. Hungry Joe stands on it, dressed in his bathing suit and carrying his camera.

Yossarian and Duckett follow Doc.

YOSSARIAN
Hey - what's going to happen to Clevinger? What are they going to do to him.

319. (Cont'd)

DUCKETT
I heard they were going to disappear him.

YOSSARIAN
What? Disappear him?

DOC
Yeah. I heard that, too.

YOSSARIAN
What does it mean?

DOC
I don't know.

DUCKETT
But they probably won't be able to do it.

YOSSARIAN
Why not?

DUCKETT
He's disappeared.

Yossarian turns and looks at Duckett.

HUNGRY JOE'S VOICE
Hey. HEY!

They look.

320. HUNGRY JOE

In the distance. He is pointing at the sky over their heads.

SOUND: A PLANE

Yossarian turns around and peers up into the sky.

DANEEKA
What's the matter?

YOSSARIAN
I've got a feeling.

SOUND: PLANE NOISE GROWING LOUDER.

320. (Cont'd)

YOSSARIAN
I think it is. Come on.

He takes Duckett's hand and starts pulling her back toward the dune.

DANEEKA
What is it?

YOSSARIAN
I don't know, but if it's what I -

321. SHOT - OVER THE DUNE

comes McWatt's plane, appearing suddenly and just missing the top of the dune. The plane ROARS over the water.

322. SHOT - YOSSARIAN

lying face down on the sand, Duckett alongside him. He raises himself up and looks out over the water.

DANEEKA
(Still standing)
It's just McWatt.

YOSSARIAN
I know it's just McWatt. The bastard has been doing this to me for months. He's jealous of her.

He indicates Nurse Duckett.

323. SHOT - DOC

watching the plane as it banks around and starts back toward them.

DOC
Because she likes you better than him?

YOSSARIAN
No. She likes him better.

323. (Cont'd)

DOC
(Starting to back up as the plane approaches)
Then why doesn't she go out with him?

Yossarian and Duckett are scrambling further up the beach toward the dunes. They drop to the ground.

YOSSARIAN
(Yelling over the NOISE of the plane)
Because she can't stand him.

324. SHOT

Yossarian and Duckett face down, Doc on his knees in the sand, as the plane passes twenty or thirty feet over their heads and disappears over the dunes. Doc gets up.

DANEEKA
Good old McWatt.

Yossarian sits up and turns around.

YOSSARIAN
What the hell's so good about him?

DANEEKA
He's carrying me on his manifest. Every time he goes up, he files my name as passenger. That way I can get my flight pay without having to do anything stupid like going up in a plane.

DUCKETT
Look.

They turn and look out toward the raft.

325. SHOT - THE RAFT

Hungry Joe is waving and yelling something.

DANEEKA
What's he saying?

325. (Cont'd)

YOSSARIAN
He's coming back.

SOUND: THE PLANE RETURNING.

Yossarian, Duckett and Doc get down on the sand again.

326. SHOT - THE PLANE

Zooms in over the dunes and passes over their heads.

327. SHOT

They turn to watch.

328. SHOT - THE PLANE

heading straight toward the raft. Hungry Joe is standing on the raft, facing the plane, holding his camera up to his eye.

329. SHOT - YOSSARIAN

starting to stand up. His mouth opens.

330. SHOT - DUCKETT

looking, sand stuck to half of her face.

331. SHOT - DANEEKA

up on one knee, pointing toward the plane.

332. SHOT - THE PLANE

It passes over the raft, obscuring, for a moment, Hungry Joe.

SOUND: AN ALMOST INAUDIBLE RASP.

like a buzzsaw cutting a cucumber. The plane continues out over the water. Standing on the edge of the raft is one half of Hungry Joe: two skinny legs and half a torso; the chest, shoulders, arms

332. (Cont'd)

and head gone forever. It stands there for a moment, then topples slowly into the water.

333. SHOT - THE BEACH

Duckett SCREAMS and covers her face with her hands. Yossarian stands, looking dumbly at the vacant raft. Doc watches the plane, shaking his head from side to side.

SOUND: MEN YELLING AS THEY RUN.

334. SHOT - THE DUNE

Several officers in bathing suits appear, pointing at the sky and talking. Sergeant Towser, in uniform comes into view, running down the beach toward them, carrying his clipboard.

TOWSER
Who was it?

YOSSARIAN
Hungry Joe.

Towser looks down at his clipboard makes a note with his pencil.

TOWSER
We'll have to requisition a new photographer from Group.

335. SHOT

Tappman appears at the top of the dune and struggles down through the sand to them, breathlessly.

TAPPMAN
Is there anything - anything - I can - do - ?

YOSSARIAN
(To Towser)
McWatt's still up there.

He points. They look up.

336. SHOT - THE PLANE

It makes a turn, comes back toward the raft and begins to circle over it aimlessly.

337. SHOT - TOWSER

He looks at his clipboard and turns a page.

TOWSER
Yes. Doc Daneeka's up there, too.

338. ANGLE ON DANEEKA

standing a little ways off from the rest of them.

DANEEKA
(With a touch of fear in his voice)
I'm right here.

Yossarian looks back up at the plane.

YOSSARIAN
(Quietly)
Come on down, McWatt.

TOWSER
He's probably afraid to come down. He knows what kind of trouble he's in.

339. SHOT - THE PLANE

It goes into a steep climb.

340. SHOT - THE MEN

watching, shielding their eyes against the sun.

TAPPMAN
Why is he doing that?

341. SHOT - THE PLANE

Very high, it levels out. It turns inland.

SOUND: THE ENGINE SOUND SPUTTERING OUT.

342. SHOT - THE MEN

TOWSER
He cut his engine.

YOSSARIAN
(Stepping forward and yelling)
McWatt!

TOWSER
Why doesn't Daneeka jump? He's got a chute.

DANEEKA
(Quietly and somewhat desperately)
I'm right here, Sergeant. I'm not in the plane.

TOWSER
(Paying no attention to him)
Jump, Doc, jump.

343. SHOT - THE PLANE

It starts down on a path toward the hills behind the base.

TOWSER
Jump, jump, Doc.

344. SHOT - THE OFFICERS AT THE TOP OF THE DUNE

watching the plane.

OFFICERS
Bail out. Jump. Jump.

345. SHOT - TAPPMAN

TAPPMAN
Please jump.

346. SHOT - DANEEKA

backing a few steps off away from the others.

346. (Cont'd)

DANEEKA
(Whispering)
Jump. Jump.

Plane Crash 2

347. SHOT - THE PLANE

falling silently out of sight into the hills in the distance.

SOUND: A SLIGHT THUD.

Smoke curls up from somewhere in the hills.

348. SHOT - THE MEN

They turn and quietly begin to leave the beach. Yossarian takes Nurse Duckett's arm and helps her up the sand dune. Doc Daneeka remains standing on the beach near the water, watching the others go.

349. SHOT - YOSSARIAN, DUCKETT, TOWSER AND TAPPMAN

As they get to the top of the dune and begin walking back to the airstrip.

YOSSARIAN
Poor Hungry Joe.

TAPPMAN
Poor McWatt.

TOWSER
Poor Doc.

YOSSARIAN
Yeah. Poor Doc.

Behind them, in the background, Doc stands on the beach.

TOWSER
(Turning to Yossarian)
I'll need a full report on this, Captain Yossarian.

Yossarian nods. Towser turns and goes off in a different direction.

350. SHOT - TAPPMAN

TAPPMAN
Yossarian?

Yossarian stops and looks back at Tappman.

TAPPMAN
I haven't seen you in some time. Not since -

YOSSARIAN
Snowden's funeral.

Yossarian and Duckett turn and walk away.

351. SHOT - TAPPMAN

standing still, trying to remember.

TAPPMAN
(To himself)
Snowden.

CUT TO:

352. EXT. CEMETERY - (DAY)

Near the woods, at one side of the airstrip.

353. SHOT - A COFFIN

being lowered into an open grave.

TAPPMAN'S VOICE
Do you want to say anything, sir?

354. SHOT - TAPPMAN AND MAJOR MAJOR

standing by the grave. Tappman holds a closed Bible in his hand. Next to them stands Danby. On the other side of the grave are a dozen officers and men. At one end of the grave is a six-man rifle squad with their weapons at present arms.

MAJOR MAJOR
What?

354. (Cont'd)

TAPPMAN
I thought you might like to say something.

MAJOR MAJOR
Oh - no no. I didn't actually know the young fellow. It was his first mission. Did you know him, Danby?

DANBY
No. I don't think I ever heard the name. What was it?

MAJOR MAJOR
Uh - Snowden, I think.

DANBY
Oh yes.

TAPPMAN
Well then - I'll just read something.

MAJOR MAJOR
Yes. You do that.

Tappman opens the book, then closes it again and looks up. His eyes focus on something in the distance. He blinks.

355. SHOT - TAPPMAN'S POV

In the distance, sitting high up on the branch of a tree, watching the ceremony, is Yossarian, naked.

356. SHOT - TAPPMAN

He shakes his head.

MAJOR MAJOR
Is there something wrong?

TAPPMAN
I - no - I thought I saw something.

MAJOR MAJOR
A naked man in a tree?

356. (Cont'd)

TAPPMAN
Yes. That's it.

DANBY
(Looking down, slightly embarrassed)
That's just Yossarian.

TAPPMAN
Oh. Well - in that case -

Tappman opens the book and begins reading the thirteenth Psalm.

TAPPMAN
The - uh - Lord is my Shepherd, I shall not want. He maketh me -

357. SHOT - YOSSARIAN

sitting in the tree, watching. Tappman's voice is a thin drone in the distance. Yossarian is wearing his dogtags and, attached to them by its pin, is the medal presented him by General Dreedle.

MILO'S VOICE
Hey - help me up.

Yossarian looks down.

358. SHOT - MILO

starting to climb the tree. He struggles up to the first branch as Yossarian watches him. Milo stands on the first branch and reaches a hand up toward Yossarian who doesn't move. Milo wipes his forehead.

MILO
I've been looking all over for you.

YOSSARIAN
You should have looked for me in this tree.

MILO
I don't want to butt in or anything, but I just wondered why you weren't wearing your uniform.

358. (Cont'd)

YOSSARIAN
I don't want to.

MILO
Uh-huh.

Milo swings himself up onto the next branch with great difficulty. He starts to slip. Yossarian reaches down and helps him up.

MILO
Thanks.

Milo sits on a branch slightly lower than the one that Yossarian is on. He takes his cap off and balances it carefully on the branch next to him.

MILO
Yossarian.

Yossarian looks at him. Milo reaches into his breast pocket and takes out a piece of folded tissue paper.

MILO
(Smiling)
I want you to do something for me.

Milo unwraps the tissue and takes from it something that looks like a brown marshmallow.

MILO
I want to serve this to the men. Taste it and let me know what you think.

Yossarian takes the thing from Milo.

YOSSARIAN
What is it?

He puts it in his mouth and starts to chew.

MILO
Chocolate-covered cotton.

Yossarian gags and tries to spit it out.

YOSSARIAN
Are you crazy!

He reaches into his mouth with his fingers and tries to pick it out.

358. (Cont'd)

MILO
No good, huh?

YOSSARIAN
For God's sake - you didn't even take the seeds out.

MILO
Is it really that bad?

YOSSARIAN
It's worse.

MILO
They've got to learn to like it.

YOSSARIAN
Why?

MILO
Look - I saw this great opportunity to corner the market in Egyptian cotton. How was I supposed to know there was going to be a glut? I've got a hundred warehouses stacked with the stuff all over the European Theatre. I can't get rid of a penny's worth. People eat cotton candy, don't they? Well - this stuff is better. It's made out of real cotton.

YOSSARIAN
Milo - people can't eat cotton.

MILO
They've got to. It's for the Syndicate.

YOSSARIAN
It will make them sick. Why don't you try it yourself, if you don't believe me?

MILO
I did. And it made me sick.

SOUND: SIX RIFLES FIRING

Milo starts and almost falls out of the tree. He looks.

359. SHOT - THE GRAVE - MILO'S POV

The rifle men pulling their rifles down from the firing position and then returning the rifles to their shoulders.

MILO
Look at that. It looks like a funeral.

SOUND: SIX RIFLES FIRING

YOSSARIAN
They're burying that kid who got killed in my plane the other day.

SOUND: SIX RIFLES FIRING

MILO
What happened to him?

SOUND: SIX RIFLES FIRING

360. CLOSEUP - YOSSARIAN

YOSSARIAN
He got killed.

LUCIANA'S VOICE
What?

CUT TO:

361. INT. BEDROOM - OFFICERS' APARTMENT BUILDING - ROME - SHOT - TOTAL DARKNESS - (NIGHT)

A lamp is turned on by Yossarian's hand, revealing the room and Yossarian and Luciana in bed.

YOSSARIAN
I said - he got killed.

LUCIANA
I'm sorry. He was your friend?

YOSSARIAN
(Reaching out and touching her shoulder)
Maybe. I don't know.

361. (Cont'd)

Yossarian reaches out and gets a cigarette from a table and lights it. Luciana lies on her side, under a sheet, watching him.

YOSSARIAN
He was very old.

LUCIANA
But he was a boy.

YOSSARIAN
He died. You can't get any older than that.

Yossarian swings his legs onto the floor, walks around the bed to the window. Luciana turns over onto her other side to watch him.

362. ANGLE ON YOSSARIAN

Looking out of the window. Across the street we can see the lighted windows of the whorehouse and men and girls moving by them. The sound of voices and laughter come from across the street. Yossarian looks down at the street.

363. WHAT HE SEES

The First CID Man standing looking up at the window. He sees Yossarian and moves back further into the shadow.

364. SHOT - YOSSARIAN

He pulls the shade down and moves back to the bed, sits down on the edge next to Luciana and runs his hand over her face.

YOSSARIAN
Where do you work?

LUCIANA
I am not a whore.

YOSSARIAN
I didn't say you were.

LUCIANA
I work for big American Company.

364. (Cont'd)

YOSSARIAN
Me, too.

She laughs.

LUCIANA
You want to see me again?

YOSSARIAN
Yes.

LUCIANA
Why?

YOSSARIAN
Why not?

LUCIANA
You think I am beautiful?

YOSSARIAN
I think you are perfect.

LUCIANA
Is not true.

YOSSARIAN
Is true.

LUCIANA
No. See?

She turns slightly and lifts her hair. There is a long ugly scar that runs across her back. Yossarian sucks in his breath, reaches out and runs his finger along the scar.

YOSSARIAN
How did you -?

LUCIANA
Air raid.

YOSSARIAN
Germans?

LUCIANA
Americani.

Yossarian pulls his hand away from her back as though it had been burned. He looks at her.

364. (Cont'd)

LUCIANA
You do not want me now?

YOSSARIAN
What are you talking about? I want you now. I want - you - everything. I want you to marry me.

LUCIANA
(Pushing him away)
You crazy.

YOSSARIAN
Why am I crazy?

LUCIANA
You cannot want to marry with me.

YOSSARIAN
Why?

LUCIANA
Because I am not a virgin.

YOSSARIAN
What has that got to do with it?

LUCIANA
No one wants a girl who is not a virgin.

YOSSARIAN
I do. I want to marry you.

LUCIANA
Not possible.

YOSSARIAN
Why not possible?

LUCIANA
Because you crazy.

YOSSARIAN
Why am I crazy?

LUCIANA
Because you want to marry me.

YOSSARIAN
You won't marry me because I'm

364. (Cont'd)

YOSSARIAN (Cont'd)
crazy and you say I'm crazy because I want to marry you. Right?

LUCIANA
Si.

YOSSARIAN
Now you are crazy.

LUCIANA
Why?

YOSSARIAN
Because I love you. Ti amo. Ti amo molto.

LUCIANA
How can you love a girl who is not a virgin?

YOSSARIAN
Because I can't marry you.

LUCIANA
(Sitting up angrily)
Why can't you marry me? Just because I am not a virgin?

YOSSARIAN
No no. Because you're crazy.

She takes a swing at him as he laughs. He catches her hand and falls on top of her. She laughs. They roll over.

LUCIANA
(As they struggle)
You crazy.

YOSSARIAN
You crazy.

CUT TO:

365. INT. WHOREHOUSE MAIN ROOM - CLOSEUP - THE OLD MAN - (NIGHT)

OLD MAN
You're all crazy.

366. ANGLE ON THE ROOM

A dozen customers in various American military uniforms are sitting around drinking and talking. A dozen of the girls, in various stages of incredible undress, wander in and out of the room, sometimes with a customer, sometimes not. They laugh and talk to each other in Italian, sit on various laps, tease, whisper and cajole. The old woman moves around the room, taking towels out of a cupboard and handing them to girls, taking money from customers and from girls, bringing glasses and bottles to the men. The old man sits in a comfortable overstuffed chair near the center of the room. He has a glass in one hand. Two of the girls sit on the floor near his feet. One of them is painting the other's toenails a bright red. The other one has a bottle of brandy on the floor near her with which, from time to time, she fills the old man's glass. Nately sits on one of the couches, very drunk, a girl on either side of him.

NATELY
Why are we crazy?

OLD MAN
Because you do not know how to stay alive. And that is the secret of life.

NATELY
We have a war to win.

OLD MAN
Ah. But America will lose the war. Italy will win it.

NATELY
That's just silly. Italy was occupied by the Germans and is now being occupied by us. You call that winning?

OLD MAN
(Drinks and smiles)
Of course I do. The Germans are being driven out and we are still here. In a few years, you will be gone and we will still be here. You see, Italy is a very poor, weak country, and that is what makes us so strong.

366. (Cont'd)

NATELY
But that's nonsense.

OLD MAN
Let us see. Italian soldiers are not dying any more. But American and German soldiers are. I don't call that nonsense. I call that doing extremely well.

Nately's whore comes up behind Nately's chair and puts her arms around his neck. Her kid sister stands behind her, watching. Nately unwraps her arms.

NATELY
Please. We're talking.

NATELY'S WHORE
We go to bed now?

NATELY
No. Hey - would you go and put some clothes on. You're practically naked.

Nately's whore yawns and moves away to a couch and sprawls down on it. The kid sister yawns and follows her.

NATELY
(To the old man)
I wish she wouldn't walk around like that.

OLD MAN
It is her business to walk around like that.

NATELY
It's not nice.

OLD MAN
Of course it's nice. She is nice to look at.

NATELY
This life is not nice. I don't want her to do this.

NATELY'S WHORE
(Sleepily)
When we go to America, Nately?

366. (Cont'd)

KID SISTER
When we go to America, Nately?

OLD MAN
You would take her to America?
(He shakes his head)
Away from a healthy active life.
Away from good business opportunities.
Away from her friends.

NATELY
Don't you have any principles?

OLD MAN
Of course not.

NATELY
No morality?

OLD MAN
(Reaching down and stroking one of the girls)
Oh, I am a very moral man.
(He gets up and moves to the window)
And Italy is a very moral country. That is why we will certainly come out on top again if we succeed in being defeated.

NATELY
You talk like a madman.

OLD MAN
Ah. But I live like a sane one.

He moves the curtain aside and looks down at the street. Over his shoulder we can see, down on the street, Milo's jeep with M&M Enterprises written on its side. It is parked in front of the Officers' Apartment Building. Milo comes out of the front door with Aardvark and Yossarian. They are in animated conversation. Yossarian is putting his necktie on as they talk. The old man puts the curtain back and moves back to the chair.

OLD MAN
I was a fascist when Mussolini was on top. Now that he has been deposed I am anti-fascist. When the Germans were here I was

366. (Cont'd)

OLD MAN (Cont'd)
fanatically pro-German. Now I am fanatically pro-America.
(He sits)
You will find no more loyal partisan in all of Italy than myself.

NATELY
You're a shameful unscrupulous opportunist. What you don't understand is that it is better to die on your feet than to live on your knees.

OLD MAN
You have it backwards. It is better to live on your feet than to die on your knees. I know.

NATELY
How do you know?

OLD MAN
Because I am a hundred and seven years old. How old are you?

NATELY
I'll be twenty in January.

OLD MAN
If you live.

367. SHOT - THE DOOR

Yossarian comes into the room quickly.

368. SHOT - NATELY'S WHORE

She looks at Yossarian, smiles and holds her arms out.

NATELY'S WHORE
Hi, Yossarian.

YOSSARIAN
Hi.
(To Nately)
Come on. We've got to go back. All leaves have been canceled.

KID SISTER
Hi, Yossarian.

368. (Cont'd)

YOSSARIAN
Hi, kid.

She comes to him.

KID SISTER
You give me a dollar?

YOSSARIAN
Sure, kid.

He gives her a dollar.

KID SISTER
I pay you back when we get to America.

YOSSARIAN
Sure.
(To Dobbs)
Come on, Dobbs. Milo's going to fly us back.

Dobbs looks at him drunkenly.

NATELY
Why are the leaves canceled?

YOSSARIAN
I don't know. Milo says the base is on some kind of alert. And Cathcart just raised the number of missions to seventy.

369. SHOT - DOBBS

He gets unsteadily to his feet.

DOBBS
Seventy!

YOSSARIAN
Yeah. He's mad because Orr lost another plane.

NATELY
Where?

YOSSARIAN
He ditched coming back from Bologna. They went down in the Mediterranean.

369. (Cont'd)

NATELY
Air-sea rescue out there?

YOSSARIAN
Yeah. They picked up everyone but Orr.

CUT TO:

370. INT. AIRCRAFT - (IN FLIGHT) - SHOT - THE COCKPIT - (DAY)

Milo is in the pilot's seat. Nately is flying co-pilot. Yossarian stands behind them. Dobbs sits on an M&M ENTERPRISES CRATE still holding the bottle.

His face is set angrily. Yossarian peers through the cockpit window at the ocean below. The rest of the cockpit area is jammed with M&M ENTERPRISES crates.

NATELY
(Turning to Aardvark)
Aarfy, if anything happens to me, will you take care of my girl?

AARFY
Listen to him. His girl.

NATELY
Yossarian?

YOSSARIAN
Don't worry. Nothing's going to happen to you that won't happen to the rest of us.

MILO
Will you fellows stay away from the airstrip tonight?

YOSSARIAN
What do you mean?

MILO
Just do what I say. Stay in your tents.

YOSSARIAN
Why?

Milo suddenly leans on the controls. The plane banks.

370. (Cont'd)

MILO
There it is.

371. SHOT - THE WATER BELOW

The sea is calm. Debris floats on the surface.

YOSSARIAN
He'll find his way back. He always does.

MILO
They said he acted like a real maniac.

YOSSARIAN
He'll turn up. He'll sneak in with that rat-toothed giggle.

MILO
He was in the raft with the rest of them then he suddenly jumped out and swam back to the plane.

CUT TO:

372. EXT. OCEAN - (NIGHT)

A life-raft with five men in it pitches in the slightly heavy sea. Two of them are trying to assemble a pair of oars. The other three are looking off to one side. The mist is heavy.

373. SHOT - ORR

Swimming madly toward a section of the aircraft that is still afloat.

374. THE LIFE RAFT

LIFE RAFT MAN #1
Where's he going?

LIFE RAFT MAN #2
Hey - Orr - come back.

375. ORR

Reaches the plane. He holds on to the fuselage

375. (Cont'd)

section with one hand and yells back.

ORR
I'm all right. Honest. I'm OK.

376. THE LIFE RAFT

Which is floating further and further from the plane.

LIFE RAFT MAN #3
What's he doing?

LIFE RAFT MAN #2
He's got a raft.

377. ORR

He has a rubber inflatable raft. He pulls a string and, with a hiss of air, the raft inflates. It is tiny. With great dexterity, Orr climbs in. He quickly assembles an oar, lays it aside, and reaches into the pockets of his jacket, pulling out, in rapid order, a length of rope, a bottle of water, several tins of food, a compass, a map, a box of shark repellent, a fishing line, a box of bait and a pair of ear muffs which he puts on. He lays everything neatly on the floor of the raft. He whips off his shoes and throws them overboard. He seems to be giggling as he looks back toward the other life raft which is rapidly disappearing and waves in its direction. He takes the oar and begins to row.

378. THE LIFE RAFT

The men in it are waving and yelling at Orr who slowly disappears in the fog.

LIFE RAFT MEN
Orr! Orr! Hey - ORR!

CUT TO:

379. INT. MESS HALL - (DAY)

Yossarian stands in the open door. He holds Dobbs' liquor bottle.

YOSSARIAN
Orr?

380. REVERSE

A man sits alone in the mess hall at one of the tables. His back is toward us. He turns. It is Major Danby. He looks at Yossarian, then turns away.

CUT TO:

381. EXT. WOODS AREA - (DAY) - (LATE AFTERNOON)

At one side of the base. Yossarian is walking along the border of the woods. He holds Dobbs' bottle.

382. SHOT - YOSSARIAN

He stops. A figure is moving in the woods in the background.

YOSSARIAN
Orr?

The figure steps out from behind a tree. It is Major Major, holding one finger up to keep his false moustache in place. Major Major looks at Yossarian and backs up into the shadow of the trees, disappearing among them.

CUT TO:

383. EXT. BEACH - (EVENING)

Yossarian climbs to the top of a dune. He holds Dobbs' bottle.

384. SHOT - YOSSARIAN

He stops at the top and looks. In the background, a figure can be made out, sitting on the sand near the water's edge, his back to us.

YOSSARIAN
Orr?

The figure turns. It is Doc Daneeka, dressed in his bathrobe. He looks at Yossarian for a moment, then turns back and looks out to sea.

CUT TO:

385. INT. TENT - (NIGHT)

Yossarian comes through the flap. He peers into the darkness of the empty tent.

386. ANGLE ON YOSSARIAN

as he walks unsteadily to his cot and falls on it face down. One arm is off the cot, hanging loosely to the floor, holding Dobbs' now empty bottle.

387. SHOT - YOSSARIAN'S FACE

half hidden in the bed. His eyes close.

YOSSARIAN
(Very softly)
Orr?

CUT TO:

388. INT. COCKPIT - THROUGH THE WINDOW - (IN FLIGHT) - (DAY)

The air outside is filled with dark clouds and flak. Flying nearby is Orr's plane, Orr visible in the cockpit, looking toward us and grinning.

ORR
Why don't you ever fly with me, Yossarian?

A burst of flak explodes right next to Orr's cockpit.

CUT TO:

389. EXT. ORR'S COCKPIT - (DAY)

The plane is diving toward the ground. The cockpit is filled with smoke. Flames caress the window.

390. SHOT - ORR

at the controls, grinning.

ORR
I can crash land like nobody else, Yossarian.

CUT TO:

391. EXT. OCEAN - (DAY)

Orr's plane is in the ocean.

392. SHOT - ORR

alone in the cockpit, smiling.

ORR
It's the best practice there is.

The cockpit sinks under water and we GO WITH IT into BLACK.

CUT TO:

393. INT. YOSSARIAN'S TENT - (NIGHT)

VOICE
Yossarian - hey - Yossarian?

394. CLOSEUP - YOSSARIAN

in bed. His eyes open. He squints into the darkness.

395. WHAT HE SEES

A figure standing outlined in the open flap of the tent.

396. ANGLE ON YOSSARIAN

as he sits up quickly.

YOSSARIAN
Orr? Is that - Orr - you son of a -

Yossarian reaches out and takes a flashlight off his foot locker and shines it at the figure.

397. ANGLE ON FIGURE

The beam from the flashlight falls on Nately.

397. (Cont'd)

YOSSARIAN
Nately - what the hell do you want?
(Looks at his watch)
It's three-thirty, for Christ's sake.

NATELY
It's Dobbs - we've got to stop him.

YOSSARIAN
Stop him from what?

NATELY
He's going to kill the Colonel.

YOSSARIAN
Cathcart?

NATELY
Yeah.

YOSSARIAN
(Sleepily)
Dobbs is going to kill Col. Cathcart?

NATELY
He's got a gun. He's waiting for him outside the Officers' Club.

Yossarian jumps up and begins putting on his shoes.

YOSSARIAN
Ok - Ok - I'll be right -

NATELY
Hurry up.

He runs to the tent opening and looks out.

398. SHOT - YOSSARIAN

wearing only his shorts, a T-shirt and his shoes. He goes to the flap and steps outside.

NATELY
Come on. I've got a jeep.

YOSSARIAN
Cross your fingers. With a little luck we'll be too late.

CUT TO:

399. EXT. OFFICERS' CLUB - ANGLE ON DOBBS - (NIGHT)

A shadowy figure as he moves from one window to another, peering in for a moment, then ducking down and moving on to the next window.

400. MOVE IN

On one of the windows. We can see that it is empty inside except for Colonel Cathcart and Milo who are sitting at a table talking. There is only one light on in the Club and the air between Milo and Cathcart is strangely conspiratorial.

401. MOVE WITH DOBBS

As he ducks down and goes to the next window. Inside, we can see Milo talking earnestly as though trying to reassure Cathcart who looks at him and nods. Milo reaches across the table with his hand. Cathcart takes it as though sealing a pact of some kind. Milo stands up, says something and points to his watch. The Colonel looks at his watch, nods and stands. Dobbs ducks down out of sight.

402. ANGLE ON DOBBS

As he raises a 45 caliber automatic and takes off the safety. He stands up again and looks through the window. We can see Milo going towards the door. Cathcart is following. Dobbs crouches down and moves back into the shadows.

403. ANGLE ON DOBBS

SOUND of door opening and footsteps. He raises the automatic.

Suddenly Yossarian and Nately spring at him from the shadows behind him and pull him down on the ground. They struggle. Nately has him by the legs and one arm. Yossarian wraps his legs around Dobbs' chest and, with one hand, covers his mouth while, with the other, he holds Dobbs' hand with the gun in it.

404. NEW ANGLE

On the three of them struggling on the ground while,

404. (Cont'd)

in the background, Milo walks away from the OFFICERS' CLUB in the direction of the Control Tower. Milo disappears in the darkness.

405. ANGLE ON DOBBS, YOSSARIAN, NATELY

Yossarian gets the gun away from Dobbs. Dobbs stops struggling.

YOSSARIAN
Are you crazy? What's the matter with you?

Yossarian lets go of his mouth. The following dialogue is whispered.

DOBBS
Nothing's the matter with me. This is the first sane thing I've ever done. Come on - give me my gun -

Dobbs tries to reach for it. Yossarian holds it further away.

YOSSARIAN
You can't do it. They'll get you for murder.

DOBBS
Cathcart's the murderer. He'll murder us all if we don't stop him.

YOSSARIAN
Listen - Dobbs - you've got only a few more missions to fly and then you...

DOBBS
You're nuts. He'll raise the number again. You know that.
(He looks at Yossarian)
You know that! He'll have us flying missions until we're all dead.

NATELY
Come on, Dobbs.

DOBBS
What do you care, you crazy bastard? You don't want to go home because

405. (Cont'd)

DOBBS (Cont'd)
you're in love with that greedy little whore -

NATELY
You happen to be talking about my fiancee.

DOBBS
I'm talking about the fiancee of any guy with ten bucks in his pocket -

NATELY
Don't you -

DOBBS
- who doesn't mind risking a dose of several nerve-shattering diseases for fifteen minutes -

NATELY
- Dobbs - I'm warning you -

DOBBS
- of phony moans and groans on a dirty mattress -

Nately lashes out with all his might and hits Dobbs in the jaw. Dobbs blinks and looks amazed. So does Yossarian.

YOSSARIAN
Hey - Nately -

NATELY
(Holding his hand)
I think I broke my wrist.

Dobbs wrestles an arm free of Yossarian and punches Nately in the face. Nately staggers back and falls flat on his back, unconscious. Yossarian crawls to him, holding Dobbs' gun. Dobbs crawls with him.

DOBBS
I didn't mean to hit him that hard.

YOSSARIAN
He'll be all right. He's just slightly unconscious.

405. (Cont'd)

In the background, the light in the Officers' Club goes out.

DOBBS
Give me the gun.

YOSSARIAN
Look - Dobbs - if Cathcart raises the number of missions again, I swear to God I'll help you kill him.

DOBBS
Really?

YOSSARIAN
I swear.

DOBBS
Well - that's very reasonable of you.

The door to the Officers' Club opens and Colonel Cathcart steps out.

SOUND: In the distance, the faint drone of planes.

406. SHOT - YOSSARIAN AND DOBBS

On the ground, watching Cathcart.

407. SHOT - CATHCART

He walks to a jeep which is parked nearby and stands by it. Lt. Colonel Korn is at the wheel. Cathcart looks at his watch, then up into the sky.

408. SHOT - DOBBS AND YOSSARIAN

DOBBS
Something's going on.

YOSSARIAN
What do you mean?

DOBBS
Those two. Milo and the Colonel. They're up to something.

408. (Cont'd)

SOUND: The drone of planes getting closer.

YOSSARIAN
What are you talking about?

DOBBS
They've been sitting in there planning something.

409. SHOT - CATHCART

Standing by the jeep. He takes off his garrison cap, puts it in the jeep, picks up a helmet from the seat of the jeep, and puts it on and looks back up at the sky.

SOUND: The drone getting louder.

YOSSARIAN
What is he -

DOBBS
I told you. It's some kind of -

Cathcart looks over at them, sees them, jumps into the jeep. Korn turns over the engine.

410. SHOT - YOSSARIAN AND DOBBS

They leap up and start for the jeep.

YOSSARIAN
Hey - Colonel -

Korn and Cathcart drive off quickly, the wheels screeching.

YOSSARIAN
Hey - turn on your lights - you'll hit someone in the -

Suddenly the whole field is ablaze with lights. Yossarian turns in a complete circle, wild-eyed.

411. SHOT - THE FIELD

All of the night landing lights are on, forming a path of light down both sides of the runway. Searchlights on all four corners of the strip poke

411. (Cont'd)

their beams into the air. At the side of the runway, the control tower windows are lit.

DOBBS
Yossarian - listen!

They look up.

SOUND: The drone of planes, getting very near.

YOSSARIAN
What the hell -

DOBBS
(Pointing)
Look!

Yossarian looks.

412. WHAT HE SEES

The control tower. ZOOM IN on its lit circular window. Standing alone in the tower is Milo, a microphone held to his mouth. He is talking into it and looking up into the sky.

413. SHOT - YOSSARIAN

He looks up into the sky.

SOUND: Planes overhead.

414. SHOT - THE SKY

Coming into the light from the searchlights is the first of a flight of six bombers. As the light from the searchlights hit it, we can see written on its fuselage in huge letters: M & M ENTERPRISES. Its bomb bay doors are open.

415. SHOT - MILO

Behind the window of the control tower. His mouth forms the word: NOW.

416. SHOT - THE SKY

The first plane, its bomb bay doors open, drops a

416. (Cont'd)

dozen bombs. They fall lazily toward the field.

417. SHOT - YOSSARIAN AND DOBBS

YOSSARIAN
Jesus Christ!

He starts running toward the control tower. Dobbs runs with him.

418. INT. CONTROL TOWER

Milo in the foreground, holding the microphone. Through the window, we can see the bombs hitting the far end of the runway and hear the distant dull thud of the explosions.

MILO
(Into mike)
All right, number one, that was good.

VOICE
(Filtered)
Thank you. What should I do now, Milo?

MILO
(Into mike)
Bank left and wait for further instructions.

VOICE
(Filtered)
Roger.

The plane banks to its left and disappears into the night.

MILO
(Calmly; into mike)
All right, number two. Be careful not to hit our store houses at the end of the field.

Another plane comes into view.

VOICE #2
(Filtered)
Right, Milo.

418. (Cont'd)

MILO
(Pleasantly)
Direct hit on the mess hall,
if you please - and Number Two -

Milo stops and looks through the window down at the field.

419. SHOT - THROUGH THE WINDOW

Yossarian running across the field toward the Control Tower. Dobbs is following him. Yossarian is looking up at the Control Tower as he runs and is yelling.

420. SHOT - MILO

MILO
Hold on, Number Two.
(He throws a switch
on the control panel
in front of him)
Yossarian - get off the field.

421. REVERSE - YOSSARIAN

As he runs.

MILO'S VOICE
(Loud-speakered)
Take cover, Yossarian. You, too,
Dobbs.

422. REVERSE - MILO

He throws the switch closed and looks back at the sky.

MILO
(Into mike)
All right Number Two. Let 'em go.

423. SHOT - THE SKY

The number two plane lets its bombs go.

424. SHOT - THE FIELD

Yossarian and Dobbs running. The mess hall and a

424. (Cont'd)

couple of buildings nearby explode in the background. Dobbs dives for cover into a gun emplacement. Yossarian drops to his knees and lifts the forty-five he still carries and pegs four desperate shots up into the air in the direction of the planes.

425. SHOT - MILO

Through the control tower window, we can see buildings on fire and men starting to emerge from the darkness on either side of the air strip. They run in all directions. Yossarian can be seen firing his forty-five into the air. Milo throws the speaker switch again.

MILO
Yossarian - cut that out -

426. REVERSE - YOSSARIAN

Firing into the air.

MILO'S VOICE
(Loud-speakered)
- those are our men you're shooting at. Take cover. Those are our men. This is an M & M Enterprises operation.

427. REVERSE - MILO

Throws the switch closed.

MILO
(Into mike)
All right, Number Three and Four. Number Two did not get those supply sheds by the mess hall. Now let's get them this time. Shoddy work will not do.

428. SHOT - YOSSARIAN

The other side of the field starts to explode as the bombs hit. Yossarian swings the forty-five over and takes aim at the control tower window. He is about to fire when a jeep screeches to a stop near him. Korn and Cathcart are in the jeep. They are wearing helmets.

428. (Cont'd)

CATHCART
What are you doing, Yossarian? Get off the field.

Yossarian swings the forty-five around, takes aim at Cathcart and pulls the trigger. The gun clicks emptily.

CATHCART
I want to see you later. Don't leave the base. I'm not going to forget this.

YOSSARIAN
I don't think the Air Corps is going to forget about this!

A bomb explodes nearby. Korn and Cathcart duck and shield their heads with their arms as dirt and debris falls across them. They raise their heads.

CATHCART
Don't be ridiculous, Yossarian. What's good for M & M Enterprises is good for the Air Corps.

KORN
(Looking across the field as another bomb explodes)
There goes the hospital.

CATHCART
We had to get rid of that cotton. The Germans took it off our hands. This was part of the deal.

KORN
(Looking in another direction at another explosion)
There goes Headquarters.

YOSSARIAN
The deal?

CATHCART
A contract is a contract. That's part of what we're fighting for.

The drone of planes is fading into the distance.

428. (Cont'd)

MILO'S VOICE
This is Lieutenant Minderbinder speaking. Will you clear the field please. We are now starting to strafe.

429. SHOT - YOSSARIAN

Looking up in horror.

YOSSARIAN
Strafe?

CATHCART
It's all part of the contract.

KORN
(Looking over across Yossarian)
There goes the Officers' Club.

Yossarian turns and looks.

SOUND: AN EXPLOSION

430. SHOT - ACROSS YOSSARIAN

The Officers' Club and its environs blowing up.

431. SHOT - YOSSARIAN

YOSSARIAN
Nately!

He stands.

CATHCART
(To Korn)
Let's get out of here.

Korn starts the car off. The jeep swings around and starts tearing across the field.

SOUND: THE PLANES RETURNING.

432. ANGLE ON YOSSARIAN

As he runs toward the Officers' Club. Men can be seen

432. (Cont'd)

running across the field, yelling, some fallen wounded, some manning the fire trucks and hoses.

SOUND: MACHINE GUN FIRE

YOSSARIAN
(As he runs)
Nately!

The field begins erupting as the planes strafe. Yossarian leaps out of sight into a bunker, just as the ground outside is ripped by burst of machine gun fire.

433. INT. BUNKER - CLOSEUP - YOSSARIAN

His face contorted with fear and rage. He is in almost total darkness.

McWATT'S VOICE
Help him. Help him.

CUT TO:

434. INT. AIRCRAFT - SNOWDEN - (DAY)

Lying in the shadows of the fuselage.

SNOWDEN
It's beginning to hurt me.

435. YOSSARIAN

Looking down at him. He holds the empty morphine kit.

YOSSARIAN
You'll be OK. That's a good bandage I made.

Suddenly the plane lurches. Snowden cries out in pain. Yossarian falls backward.

YOSSARIAN
(Yelling toward the cockpit)
Nately! Watch out. Nately!

CUT TO:

436. INT. OPERATING ROOM - CLOSEUP - THREE DOCTORS' FACES - (DAY)

They have surgical caps on.

DOCTOR #1
What's that?

DOCTOR #2
He said - Nately.

DOCTOR #3
Nately's dead.

DOCTOR #1
I know that.

437. YOSSARIAN'S FACE

He lies on an operating table, face up. He is delirious.

YOSSARIAN
Who's dead?

DOCTOR #2
Who isn't?

YOSSARIAN
I'm not.

DOCTOR #3
You will be soon if we don't get at that knife wound.

YOSSARIAN
What's happening?

DOCTOR #1
We're going to operate.

DOCTOR #2
We're going to fool around inside you.

DOCTOR #3
We're going to clean you out and stitch you up.

DOCTOR #1
Don't go way, Captain.

The three Doctors disappear. The operating light shines down. A face looms slowly into view.

438. YOSSARIAN

His eyes half open, looking at the face.

MAN
Hey, Yossarian -

YOSSARIAN
Yes?

MAN
(Smiling viciously)
We've got your pal.

YOSSARIAN
What?

MAN
You heard me. WE'VE GOT YOUR PAL.

The Man grins and slides out of sight.

YOSSARIAN
Who? Who's my pal?

439. SHOT - ORR

He appears, looking down at Yossarian. He wears his earmuffs and his hair and face are wet.

ORR
I'm your pal, Yossarian.

440. YOSSARIAN

YOSSARIAN
Orr?

441. SHOT - HUNGRY JOE

He appears, looking down at Yossarian.

HUNGRY JOE
What about me?

442. YOSSARIAN

YOSSARIAN
Hungry Joe?

443. SHOT - McWATT

He appears, looking down at Yossarian.

McWATT
Am I your pal, Yossarian?

444. YOSSARIAN

YOSSARIAN
McWatt?

445. SHOT - CLEVINGER

He appears, looking down at Yossarian.

CLEVINGER
I know who it is.

446. YOSSARIAN

YOSSARIAN
Who is it? Is it you, Clevinger?

447. CLEVINGER

CLEVINGER
I'll bet it's Nately.

Clevinger begins to fade until he has disappeared.

YOSSARIAN'S VOICE
Nately's dead!

CUT TO:

448. EXT. OFFICERS' APARTMENT HOUSE IN ROME - CLOSEUP - AARDVARK - (NIGHT)

AARFY
I know.

449. ANGLE ON AARFY AND YOSSARIAN

Next to Aarfy stands a young pretty Italian girl. They are standing in the street, looking up at the front of the whorehouse. Yossarian takes a step forward.

449. (Cont'd)

AARFY
Say - I wouldn't go in there if I were you. It looks like something's happened.

450. THEIR POV - THE WHOREHOUSE

The OFF LIMITS sign is hanging by one nail. The door and the shutters are broken. The front of the building is discolored, dirty and bruised.

YOSSARIAN
I've got to find her. I've got to tell her about Nately. Want to come with me?

AARFY
Not now, I promised this young lady some stockings and cigarettes.

YOSSARIAN
Oh?

AARFY
For her family. I know them. First class people.

YOSSARIAN
Ok. I'll see you later.

AARFY
Sure.

ITALIAN GIRL
(To Aarfy)
We go now.

AARFY
Yes yes yes. We go now. Up to my room. Right up there.

He indicates an upper floor of the Officers' Apartment Building. He takes her hand and leads her across the street.

451. ANGLE ON YOSSARIAN

He goes toward the front door of the whorehouse.

451. (Cont'd)

AARFY
Yossarian!

Yossarian turns.

AARFY
You better get off the streets pretty soon. It's almost curfew time and you don't even have a pass.

Yossarian nods, turns and goes through the door into the whorehouse.

452. INT. WHOREHOUSE

Yossarian stands in the hall and looks around. The furniture is gone. A table lies with its legs broken under a fractured mirror that hangs against the wall. The staircase has broken railings. He starts to climb them.

453. MOVE WITH YOSSARIAN

as he climbs the stairs to the second floor. Everything is dirty, bare, broken and discolored. At the head of the stairs is the open door to the main room. It is very quiet except for the sound of someone breathing. Yossarian reaches the second floor landing and moves through the door.

454. INT. SECOND FLOOR MAIN ROOM

In the middle of the room, in a chair with the stuffing leaking out of several tears, sits the Old Woman.

Most of the furniture is gone from the room. The rug has been pulled up and lies folded carelessly in one corner of the room. A couch has been overturned. The pictures on the wall are smashed and torn. There is one broken lamp still in operation. It lies on the floor on its side, the bulb casting a strange light on the room. Yossarian goes to the Old Woman.

YOSSARIAN
What happened?

OLD WOMAN
Gone. All gone.

454. (Cont'd)

YOSSARIAN
Who?

OLD WOMAN
All the poor young girls. All gone. Taken away.

YOSSARIAN
Who? Who took them?

OLD WOMAN
The white hats.

YOSSARIAN
The MP's?

OLD WOMAN
Yes. The MP's. Who will take care of me now?

YOSSARIAN
Where did they take them?

OLD WOMAN
Who knows. All gone.

YOSSARIAN
Where's the old man?

OLD WOMAN
Gone.

YOSSARIAN
Gone where?

OLD WOMAN
Dead.

YOSSARIAN
What?

OLD WOMAN
He was alive one minute. Then he was dead.

YOSSARIAN
He can't be.

OLD WOMAN
(Looking at Yossarian for the first time)
Why not?

454. (Cont'd)

YOSSARIAN
Where did they take the girls? Did they arrest them?

OLD WOMAN
I don't know. They just came in and took them.

Yossarian goes to the window and looks out.

YOSSARIAN
They must have had a reason. They couldn't just barge in here and take everybody away.

OLD WOMAN
No reason.

455. CLOSEUP: YOSSARIAN

YOSSARIAN
(To himself as he looks out the window)
What right did they have?

OLD WOMAN
(Quietly)
Catch-22.

Yossarian freezes, then turns slowly.

YOSSARIAN
What? What did you say?

456. CLOSEUP: OLD WOMAN

OLD WOMAN
Catch-22.

457. SHOT - YOSSARIAN AND THE OLD WOMAN

YOSSARIAN
What the hell are you talking about? How did you know it was Catch-22?

OLD WOMAN
The girls said: "Why are you taking us away?" The men said: Catch-22. The girls said: "What right do you

457. (Cont'd)

OLD WOMAN (Cont'd)
have?" The men said: Catch-22.
All they kept saying was: Catch-22;
Catch-22. What does it mean?

Yossarian grabs her by the arms and leans in to her.

YOSSARIAN
Didn't they show it to you?
Didn't you ask them to read
it to you?

OLD WOMAN
They don't have to show us Catch-22.

YOSSARIAN
Who says so?

OLD WOMAN
The law says so.

YOSSARIAN
What law?

OLD WOMAN
Catch-22.

Yossarian turns and runs out of the door.

458. INT. STAIRS AND HALL

Yossarian runs down the stairs. Part of the stairway collapses as he runs on it and he leaps over the broken steps and runs out of the front door.

459. EXT. STREET - (NIGHT)

Yossarian comes out of the whorehouse. He starts across the street. A jeep with M & M Enterprises written on it is parked in front of the Officers' Apartment. A non-com is behind the wheel. Another one sits next to him. They are big tough-looking MP types.

AARDVARK'S VOICE
Hey, Yossarian!

Yossarian looks up.

460. WHAT HE SEES

In a window on the top floor, Aardvark is looking out. He is holding on to the Italian girl who seems to be struggling playfully.

AARDVARK
Come on up. We're having some laughs.

SOUND: JEEP STARTING UP

461. SHOT - YOSSARIAN

He looks at the jeep.

462. WHAT HE SEES

Milo is coming out of the Officers' Apartment House. He is carrying a briefcase. He starts to climb into the back seat of the jeep.

463. SHOT - YOSSARIAN

crosses the street to Milo.

YOSSARIAN
Milo.

Milo turns and sees him. He backs away. Milo's two men get out of their seats and place themselves between Milo and Yossarian.

MILO
I know how you feel, Yossarian, but -

Yossarian leaps at Milo. Milo's two men grab Yossarian and hold him. He struggles but they are too powerful.

MILO
- it wasn't my fault.

YOSSARIAN
Whose fault was it.

MILO
No one's. Nately was a victim of certain economic pressures. If you understood anything about the basic laws of supply and demand, you'd -

463. (Cont'd)

YOSSARIAN
You're an unbelievable bastard.

MILO
You're an incurable sentimentalist.

They look at each other for a moment.

MILO
Come on. I'll take you to her.

Milo moves to the front seat of the jeep. Milo's men pull Yossarian toward the back seat.

YOSSARIAN
Who?

MILO
Nately's whore. Isn't that who you're looking for?

YOSSARIAN
Do you know where she is?

NATELY
Of course I know where she is.

Nately starts the engine. Nately's men pull Yossarian into the back seat with them.

YOSSARIAN
Is it far?

The jeep pulls away.

464. INT. JEEP

As Milo drives it through the narrow streets.

MILO
You'll be there in a few minutes. As soon as I take care of these stock certificates. Big deal in illegal tobacco.

YOSSARIAN
Illegal tobacco! What are you saying?

MILO
It's all right. These stocks are all counterfeit anyway.

464. (Cont'd)

YOSSARIAN
Milo - I've got to find that girl in a hurry. I'm AWOL.

MILO
You're AWOL? I thought you knew better than that. That's not smart. Nately would never do anything that dumb.

YOSSARIAN
He's dead.

MILO
It's too bad, he was a nice fellow.

YOSSARIAN
One of your boys made a nice direct hit on him.

MILO
That's not what killed him.

YOSSARIAN
Who says?

MILO
The Official Report.

YOSSARIAN
What?

MILO
The Official Report says that Lieutenant Nately died from a broken wrist.

YOSSARIAN
I guess it doesn't make any difference.

MILO
But he died a rich man. He had over sixty shares in the Syndicate.

YOSSARIAN
What good is that? He's dead.

MILO
Then his family will get it.

464. (Cont'd)

YOSSARIAN
He didn't have time to have a family.

MILO
Then his parents will get it.

YOSSARIAN
They don't need it. They're rich.

MILO
Then they'll understand.

The jeep comes to a fast stop. Milo points to a house.

MILO
In there.

Yossarian gets out of the jeep. He looks in the direction Milo is pointing.

465. WHAT HE SEES:

A house with two MP's standing on either side of the door. They wear MP arm bands and across their white helmets is stenciled in black: M & M. Above the doorway is the M & M ENTERPRISES sign. A line of twenty or thirty men stretches from the doorway a short way down the block.

466. SHOT - YOSSARIAN

He takes a step toward the house.

MILO
Ask for number thirty-three.

The jeep starts forward and makes a U-turn.

467. SHOT - THE JEEP

Disappearing around a corner.

468. SHOT - YOSSARIAN

He turns back toward the house and walks inside. Several of the men in the line grumble.

468. (Cont'd)

MEN
Hey! Wait your turn! Where does he think he's going.

469. INT. HOUSE - (NIGHT)

The line of men stretches to a small check-in counter. The men are moving forward one man at a time. As each man gets to the check-in counter, he hands someone behind it some money and the person behind the counter hands the man a towel. The man then moves away down the hall toward the back of the building.

470. SHOT - YOSSARIAN

As he moves forward to the front and pushes the man at the head of the line out of the way.

MAN
Hey - what the hell do you -

YOSSARIAN
I'm sorry but this is an emergen-

He looks at the person behind the check-in counter.

471. SHOT - THE COUNTER

Behind it is Luciana. She has a stack of towels on a table at one side. Behind her is a board with nails in a grid pattern, numbered from one to one hundred. A number of round metal disks hang on each nail.

472. SHOT - YOSSARIAN

Staring at her.

473. SHOT - LUCIANA

LUCIANA
Hello, Yossarian.

YOSSARIAN
I didn't know.

473. (Cont'd)

LUCIANA
- that I work for Milo.

Yossarian nods.

LUCIANA
Everybody work for Milo.

YOSSARIAN
He said to ask for number thirty-three.

LUCIANA
Ahh. Thirty-three.

She turns, looks behind her at the numbered nails, picks one of the metal disks off nail #33 and holds it out.

LUCIANA
Twenty dollar please.

Yossarian reaches into his pocket, brings out some money, gives a bill to Luciana and takes the disk. He starts down the hall. Luciana leans out and calls after him.

LUCIANA
No towel, Yossarian?

474. SHOT - YOSSARIAN

As he moves down the long hall, looking at the numbers on the doors. Two or three of the doors open as he walks and uniformed soldiers come out of them and move back down the hall toward the front. Yossarian gets to the end of the hall. Another hall goes off at a right angle. A sign on the wall says 25-50 with an arrow pointing down the second hallway. Yossarian turns the corner.

475. TRACK WITH YOSSARIAN

As he moves down the second hallway and stops.

476. SHOT - DOOR #33

Sitting on a chair in front of it, the chair tipped back against the wall, reading a comic book, is

476. (Cont'd)

Nately's Whore's Kid Sister. She looks up as Yossarian gets to her.

KID SISTER
Hello, Yossarian.

YOSSARIAN
Hi, Kid. Where's your sister?

KID SISTER
(Pointing toward door)
In there. She's waiting for you.

YOSSARIAN
Oh yeah?

KID SISTER
You got a dollar for me?

YOSSARIAN
Sure.

He takes a bill out of his pocket and gives it to her.

KID SISTER
We go to America soon, huh?

YOSSARIAN
Sure.

Yossarian opens the door and goes in, shutting the door behind him.

477. INT. ROOM - SHOT - YOSSARIAN - (NIGHT)

As he closes the door behind him. In the background we can see the room: a tiny cell with a narrow bed, a small table and chair, a window with a shade drawn over it and a sign on one wall that reads: M & M ENTERPRISES - WHAT'S GOOD FOR M & M ENTERPRISES IS GOOD FOR THE WORLD. Nately's Whore sits on the chair. She wears a cheap wrapper over nothing and is filing her nails with a nail file. She looks up.

NATELY'S WHORE
Hello, Yossarian.

YOSSARIAN
Hi.

477. (Cont'd)

He stands there, looking at her.

NATELY'S WHORE
(Standing)
You make love now?

YOSSARIAN
No. I came to tell you something.

NATELY'S WHORE
Nately?

YOSSARIAN
Yes.

NATELY'S WHORE
He is coming?

YOSSARIAN
Not exactly.

NATELY'S WHORE
We go to America soon?

YOSSARIAN
No - listen -

NATELY'S WHORE
When we go?

YOSSARIAN
Nately's dead.

She looks at him. Her mouth starts to open slowly.

YOSSARIAN
He was killed yesterday when -

NATELY'S WHORE
(Suddenly enraged)
Bruto!

She springs at him with the nail file in her hand. She tries to stab him with it while her other hand scratches at his face. He grabs her hands.

YOSSARIAN
Hey!

NATELY'S WHORE
(Struggling, trying to get at him)
Bruto - bruto!

477. (Cont'd)

YOSSARIAN
Wait a minute. What do you want from me?

She kicks him in the ankle. He hops back furiously and, as he reaches down to hold his ankle, she punches him in the neck, knocking him back against the wall. She rushes back to the table, picks up a tiny pair of scissors and starts back toward him. He grabs the blanket folded at one end of the bed and throws it at her. It hits her in the face. She claws at it wildly. He springs forward and hits her wrist, knocking the scissors out of her hand. He grabs her arm and throws her down on the bed. He bends down to pick up the scissors. She throws the blanket away from her face and jumps on his back.

NATELY'S WHORE
(Tears streaming down her face)
Bruto! Bruto!

She tries to tear at his eyes. He turns and grabs her by the head, and throws her over his shoulder back down on the bed and throws himself on top of her. He holds her down, lying fully on top of her.

YOSSARIAN
What do you want from me? It wasn't my fault.

Her head swings from side to side.

478. CLOSE SHOTS OF THEIR HEADS

Yossarian breathing heavily.

NATELY'S WHORE
(A whisper)
Bruto - bruto -

PAN ALONG THEIR BODIES

Her legs are beginning to wrap around his waist. Her dressing gown has fallen away in the struggle, baring her legs and thighs.

YOSSARIAN
My God -

478. (Cont'd)

The motions of her body are becoming more and more sensual.

PAN BACK UP THEIR BODIES.

NATELY'S WHORE
(Whispering, her eyes closed)
Caro - caro -

YOSSARIAN
Wait now -

NATELY'S WHORE
ooooo - caro -

He frees one hand. She brings it to the back of his neck and runs her fingers through his hair and presses his face into her neck. He kisses her neck. His lips move up her face toward her mouth. She moans. They kiss. He lets go of her other hand.

479. SHOT - HER HAND

slowly reaching down to the floor and feeling for the scissors. Her fingers find the scissors.

480. SHOT - YOSSARIAN

He reaches up to hold her face as he kisses her. She pulls her mouth away.

NATELY'S WHORE
ASSASSINO!

Her hand with the scissors in it slashes at him, opening a foot long tear in his shirt.

481. SHOT - YOSSARIAN AND NATELY'S WHORE

He catches her hand and rolls both of them off the bed, landing on top of her with a heavy thud. She grunts and struggles.

482. SHOT - OVER THEM

The door opens behind them and Nately's Whore's Kid Sister charges into the room and leaps on Yossarian's back, trying to get a strangle hold on him.

482. (Cont'd)

NATELY'S WHORE
Assassino!

KID SISTER
ASSASSINO!

483. ANGLE ON THREE OF THEM

Yossarian stands. Nately's Whore holds on to one leg and tries to bite it while the Kid Sister clings to his back and pulls at his hair. Yossarian backs up as hard as he can against the wall, smashing the Kid Sister against it and causing her to drop off him to the ground. Nately's Whore gets to her feet and starts for him again. Yossarian grabs her arm and flings her around, throwing her against the Kid Sister. Both of them, exhausted, start to crawl toward him. Yossarian races to the window and tears the shade off its roller. The window behind it is open. He climbs out.

SOUND: FOOTSTEPS RUNNING IN THE HALLWAY OUTSIDE THE DOOR.

YOSSARIAN
(Halfway out)
Not my fault -

The Kid Sister gets to her feet and picks up the chair. Yossarian jumps out the window.

484. EXT. ALLEY - (NIGHT)

Yossarian lands on the ground as the chair comes crashing through the window and passes over his head, smashing against the wall of the building across the alley.

KID SISTER'S VOICE
Assassino!

NATELY'S WHORE'S VOICE
Bruto!

Yossarian, breathing heavily, moves to the end of the alley and looks out into the street. He straightens his clothing and moves out into the street.

485. EXT. STREET - (NIGHT)

Yossarian starts down the street in the direction away

485. (Cont'd)

from the building he has just come from. In the background, the entrance to the building can be seen with the line of men moving slowly into it and the MP's standing in front of it.

NATELY'S WHORE'S VOICE
(Yelling faintly)
Assassino.

KID SISTER'S VOICE
(Yelling faintly)
Bruto.

Yossarian starts to run.

CUT TO:

486. EXT. STREET - (NIGHT)

Yossarian runs along the sidewalk and then slows to a walk, breathing heavily. He passes an old woman sitting on the sidewalk nursing a tiny scrawny baby at her breast. She holds her hand out to him as he passes.

CUT TO:

487. EXT. STREET - (NIGHT)

Yossarian walks, wiping the sweat from his face. He passes a drunken American soldier who falls heavily against a parked jeep and collapses to the ground on all fours. Three young Italian boys dart out of a doorway and begin to strip the soldier of his clothing as he tries drunkenly and ineffectively to push them away.

CUT TO:

488. EXT. STREET - (NIGHT)

A light is beginning to fall. Yossarian passes an Italian man with a horse and cart. The horse is skeletal. The man is beating it furiously with a whip and cursing it in Italian. Yossarian looks at him. A hand reaches into frame and touches Yossarian's shoulder. Yossarian turns. A man in monk's robes and cowl pulled up over his head falls into step beside Yossarian. He starts to speak to Yossarian in Italian. Yossarian looks at him. The man opens

488. (Cont'd)

his robe at the breast and takes out a dirty worn package. He mumbles something in Italian and holds out five fingers. Yossarian shakes his head and walks faster.

CUT TO:

489. EXT. STREET - (NIGHT)

Yossarian passes a house with a girl sitting in one of the first floor windows. She smiles at him and winks. As he passes her, he sees the other side of her face. It is scarred as though by some terrible burn. He looks across the street where half a dozen Italian policemen are beating a young boy who lies on the ground covering his head with his arms. Yossarian turns the corner.

CUT TO:

490. EXT. STREET OF WHOREHOUSE AND OFFICERS' APARTMENT BUILDING - (NIGHT)

Yossarian walks, wiping the rain from his face, toward the Officers' Apartment building. There is a crowd of about twenty people surrounding something on the sidewalk near the front door. Some of them are looking up and pointing.

491. SHOT - YOSSARIAN

as he gets to them and pushes through and looks down.

492. WHAT HE SEES:

The Young Italian Girl, lying on the ground, dead. One leg is twisted under her. Her mouth is open as though in a scream. Her face is discolored as though beaten.

493. SHOT - YOSSARIAN

He looks at the people around the body.

494. SHOT - THE PEOPLE

They are quiet and solemn. They look back at him. One of them points up at the top floor of the building.

495. SHOT - YOSSARIAN

He looks up.

496. WHAT HE SEES:

The shutters of Aardvark's window are open on the top floor. The light is not on but there is the figure of someone peering out.

497. SHOT - YOSSARIAN

He breaks through the circle of people and runs into the building.

498. INT. BUILDING - YOSSARIAN - (NIGHT)

As he runs up the stairs. He passes people on the stairway: several officers in varying stages of undress, an old Italian man, an Italian girl dressed like a maid, they stand quietly on the stairway, looking up toward the top floor.

499. ANGLE ON YOSSARIAN

As he reaches the top. He stops for a moment to catch his breath. He moves down the hall toward a slightly open door and goes in.

SOUND: A FAINT SIREN GETTING NEARER

500. INT. ROOM - AARDVARK - (NIGHT)

There is enough light from the street to see Aardvark, standing quietly by the window, looking out and puffing on his pipe. He turns toward Yossarian as he comes into the room.

AARDVARK
(With an apologetic smile)
I only raped her once.

YOSSARIAN
You killed her, Aarfy. Don't you understand? You killed her!

500. (Cont'd)

AARDVARK
(Pleasantly)
Oh - I had to do that after I raped her. I couldn't very well let her go around saying bad things about me, could I?

Yossarian shuts the door behind him.

YOSSARIAN
Why did you have to touch her at all, you dumb bastard? Why didn't you get a girl off the streets?

AARDVARK
Oh no - not me. I never paid for it in my life.

SOUND: THE SIREN STOPPING AS A CAR COMES TO A HALT BELOW.

YOSSARIAN
Aarfy - are you insane! They're going to put you in jail. You killed a girl. You threw her out the window. She's lying there in the street.

AARDVARK
She has no right to be there, you know. It's after curfew.

SOUND: THE DOOR OPENING BELOW AND VOICES.

YOSSARIAN
Don't you realize what you've done? You've murdered a human being. They can hang you.

AARDVARK
(Chuckling)
Oh, I hardly think they'll do that. Not to good old Aarfy. I don't think they'd make such a fuss over one Italian girl when thousands of lives are being lost every day.

SOUND: FOOTSTEPS HURRYING UP THE STAIRS.

500. (Cont'd)

YOSSARIAN
Listen - they're coming for you. They're coming to arrest you, Aarfy. You can't take the life of another human being and get away with it. Don't you understand? They're coming to get you.

SOUND: FOOTSTEPS IN THE HALLWAY OUTSIDE.

AARDVARK
(Sitting down suddenly on the bed)
Well -

501. SHOT - THE DOOR

It breaks open by force and two giant MP's burst into the room. They carry white shining night sticks and one of them has a forty-five automatic in his hand.

502. SHOT - AARDVARK

He looks up at them with a weak smile.

503. SHOT - YOSSARIAN

He looks at Aardvark sadly.

504. SHOT - THE MP'S

They turn suddenly on Yossarian and throw him against the wall. The first MP holds the night stick under Yossarian's chin and forces his head back. The second MP, holding the forty-five in his hand, frisks Yossarian quickly.

FIRST MP
Captain Yossarian?

YOSSARIAN
Yes - but -

FIRST MP
You're under arrest.

The second MP snaps a handcuff on Yossarian's wrist and attaches the other cuff to his own wrist.

504. (Cont'd)

YOSSARIAN
But I didn't -

FIRST MP
(Into Yossarian's face)
You're AWOL.

505. MOVE IN TO A TIGHT CLOSEUP

of Yossarian's face. Slowly he closes his eyes.

SOUND: HIS BREATHING AND THE VOICES OUTSIDE FADE TO SILENCE. STAY ON CLOSEUP OF YOSSARIAN'S CLOSED EYES FOR A LONG TIME.

CATHCART'S VOICE
We're sending you home.

Yossarian's eyes snap open.

CUT TO:

506. INT. CATHCART'S OFFICE - SHOT - CATHCART AND KORN - (DAY)

Cathcart sits behind his desk. Lt. Col. Korn sits on the edge of the desk. They are smiling and relaxed.

507. SHOT - YOSSARIAN

He sits in a chair facing the desk, dressed as in the opening scene.

YOSSARIAN
What?

CATHCART
I said - we're sending you home.

KORN
(Getting up and moving around Yossarian as he talks)
You know, Yossarian, you really

507. (Cont'd)

KORN (Cont'd)
have been making things terribly difficult for Colonel Cathcart. The men are unhappy. Morale is beginning to deteriorate. It's all your fault.

YOSSARIAN
It's his fault for raising the number of missions.

KORN
No - it's your fault for refusing to fly them.

CATHCART
Haven't you got any patriotism? Wouldn't you give your life for your country? Wouldn't you give your life for Colonel Korn and me?

YOSSARIAN
What have you and Colonel Korn got to do with my country? You're not the same thing.

CATHCART
(Leaning forward, furiously)
You're a disgrace to your country. I'd like to know how you ever got to be a Captain anyway.

YOSSARIAN
You promoted me.

CATHCART
That's got nothing to do with it!

KORN
(Holding his hand up toward Cathcart)
Let me. Let me.
(To Yossarian)
Captain - I want to appeal to your better judgment one more time. There's a mission about to start -
(He looks at his watch)
in five minutes. You can get your gear and get on that plane and we'll just pretend all of this never happened.

507. (Cont'd)

CATHCART
Yossarian - won't it make you proud to know you served in an outfit that averaged more combat missions per person than any other? Don't you want to earn more unit citations and more oak leaf clusters for your air medal? Don't you want to contribute further to this fleet record by flying more missions? It's your last chance to say yes.

YOSSARIAN
No.

Cathcart and Korn look at each other. Korn takes a deep breath.

KORN
In that case - we'll have to send you home.

Yossarian looks from one to the other.

KORN
Of course there's one catch.

YOSSARIAN
Yes?

CATHCART
We will issue orders sending you back to the States and all you have to do for us in return is -

Yossarian leans forward.

YOSSARIAN
What? What do I have to do?

KORN
(Smiling)
Like us.

YOSSARIAN
Like you?

CATHCART
(Beaming)
Like us.

KORN
You'll be surprised how easy

507. (Cont'd)

KORN (Cont'd)
you'll find it is to like us once you begin. You see, Yossarian, we're going to put you on easy street.

CATHCART
We're going to promote you to Major.

KORN
We're going to give you another medal.

CATHCART
We're going to glorify your exploits and send you home a hero.

KORN
You'll have parades in your honor.

CATHCART
You'll make speeches to raise money for war bonds.

KORN
And all you have to do is be our pal.

CATHCART
Say nice things about us.

KORN
Tell the people at home what a good job we're doing.

YOSSARIAN
What about the other men?

CATHCART
They'll be happier when you're gone.

KORN
They won't think about you. They have a war to win.

CATHCART
You might even serve as an inspiration to them to fly more missions.

Yossarian gets up and walks to the window.

507. (Cont'd)

KORN
(Watching him)
Take our offer, Yossarian.

CATHCART
It's either that or a court-martial for desertion.

YOSSARIAN
I'd be playing a pretty rotten trick on the men in the squadron, wouldn't I?

KORN
Odious.

CATHCART
Disgusting.

Beyond Yossarian, through the window, we can see the planes of the squadron taxi by on the air strip. Yossarian stands looking out for a moment and then turns back.

YOSSARIAN
What the hell! If they don't want to fly more missions let them stand up and say so like I did.

KORN
Precisely.

YOSSARIAN
There's no reason I have to risk my life for them.

CATHCART
Exactly.

Yossarian walks to the door to the hall and turns back.

YOSSARIAN
(Quietly)
It's a deal.

508. INT. HALL - ANGLE ON YOSSARIAN - (DAY)

He opens the door and starts out. Over his shoulder, we can see Korn turning to Cathcart and shaking hands

508. (Cont'd)

with him. Yossarian closes the door behind him as he steps into the hall.

FOLLOW Yossarian as he walks down the hall to the outside door. FOLLOW Yossarian through the door and out onto the front steps of the Headquarters Building. Off to one side, a soldier in fatigues, his face turned away from us and from Yossarian, is raking the gravel in the yard.

Yossarian stops on the front steps and looks up into the sky. We can see the planes of the squadron fly by in the opposite direction from that which they taxied.

509. ANGLE ON YOSSARIAN

As he reaches up, removes the bombardiers insignia on his lapel and throws it down on the ground. It lands near the soldier in fatigues. The soldier starts to turn toward Yossarian. Something is shining in his hand. Yossarian turns toward the soldier in fatigues.

510. SHOT - YOSSARIAN

His eyes widen.

511. SHOT - THE SOLDIER IN FATIGUES

It is Nately's whore with a long vicious looking kitchen knife in her hand. She takes a step toward Yossarian.

512. SHOT - YOSSARIAN

He tries to step out of the way.

513. SHOT - <u>THE KNIFE IN HER HAND</u> (SLOW MOTION)

It plunges toward Yossarian's side.

514. SHOT - YOSSARIAN (SLOW MOTION)

turning, turning.

514. (Cont'd)

SOUND: PLANE'S ENGINE.

The light grows very dark.

CLOSE IN ON Yossarian. Behind him we can see the inside of the aircraft. Yossarian moves slowly back into it.

SNOWDEN'S VOICE
I'm cold - I'm cold -

CUT TO:

515. INT. AIRCRAFT - SHOT - ACROSS SNOWDEN - (DAY)

As Yossarian kneels down next to him, the empty morphine kit in his hands.

YOSSARIAN
You'll be OK, kid. That's a good bandage I made. We'll be home soon. Does the leg hurt?

SNOWDEN
No - no -

Snowden's hand comes slowly up and tries to move to his side just under his arm.

516. SHOT - YOSSARIAN

He peers down in the darkness.

517. WHAT HE SEES

A stain beginning to appear through Snowden's flak suit just under the arm on his side.

518. SHOT - YOSSARIAN

He swallows hard and shakes his head.

YOSSARIAN
There, there.

SNOWDEN
It hurts.

518. (Cont'd)

Yossarian forces himself to reach out and grasp the snapped edges of Snowden's flak suit. He takes a deep breath and pulls the flak suit open. A chunk of flak has torn Snowden's side away. The contents of his body pours onto Yossarian's hands and onto the floor of the plane.

519. ANGLE ON YOSSARIAN

His mouth open in horror, he tries to put Snowden back together, his hands working down out of FRAME.

SNOWDEN'S VOICE
I'm cold -

YOSSARIAN
There, there.

Yossarian moves back. He reaches over and pulls Snowden's parachute across the floor to him. Yossarian's hands are covered with blood. He pulls the rip cord of the parachute, pulls the chute out of the bag, shakes it open and covers Snowden with it.

SNOWDEN
I'm cold - I'm cold -

YOSSARIAN
(Trying to wrap the nylon around him)
There, there -

MOVE IN on parachute, wrapped around Snowden.

White FILLS the screen.

DISSOLVE TO:

520. INT. HOSPITAL WARD - (DAY)

Everything is white: the carefully made up beds, the walls, the floor, the curtains, even the light beyond the windows.

OUT OF FOCUS TO FOCUS on Yossarian, the only dark area among the white sheets on a white bed. He is sitting in the bed motionless, staring ahead of him. He is the only man in the ward. He wears a white T-shirt.

520. (Cont'd)

SOUND: IN THE DISTANCE, MEN MARCHING AND A VOICE YELLING COMMANDS.

DANBY'S VOICE
May I come in?

521. SHOT - YOSSARIAN

He looks over.

522. WHAT HE SEES:

Major Danby, standing by the door to the ward.

YOSSARIAN
Sure.

Tappman walks to the bed.

DANBY
I see you're all alone.

YOSSARIAN
Almost.

DANBY
(Looking around)
What?

Yossarian indicates a white screen nearby.

Danby looks at it.

YOSSARIAN
Go ahead. Move it aside.

Danby moves the screen to one side.

Hanging from a plasma stand, the jar that was previously attached to the Soldier In White drips its fluid slowly straight down a tube into a second jar on the floor. The timer lies beside the jar on the floor.

YOSSARIAN
Efficiency.

DANBY
I don't understand.

522. (Cont'd)

YOSSARIAN
They finally cut out the middle man.
(Danby shakes his head)
It doesn't matter.

DANBY
Well - the important thing is that you're going home.

YOSSARIAN
No, I'm not.

DANBY
Sure you are. I've got the orders right here. And listen, Yossarian, they've got a special parade planned for you back home and everything. And a medal for the man who risked his life to stop that Nazi assassin from murdering Colonel Cathcart.

YOSSARIAN
That was no Nazi assassin.

DANBY
What?

YOSSARIAN
That was Nately's girl friend. She tried to kill me because I told her about Nately.

DANBY
But the Colonel said you had an agreement.

YOSSARIAN
It was part of a deal I made with them. They let me go home a hero and I say wonderful things about them back in the States.

DANBY
Oh.

YOSSARIAN
It's a lousy deal, isn't it? Isn't it?

522. (Cont'd)

DANBY
Yes, I guess it is.

YOSSARIAN
What would you do if you were me?

DANBY
Well - I don't know. I mean - I'm not you, am I?

YOSSARIAN
Imagine that you are me.

DANBY
(With a sigh)
Well - that's hard. Sometimes I even have trouble imagining that I'm me. If you know what I mean.

YOSSARIAN
I'm calling the deal off. If they want to send me home, let them do it because I've flown more than fifty missions. Not because I was stabbed by a little Italian girl or because I'm such a stubborn son-of-a-bitch.

DANBY
They can't do that. They'd have to send home every man in the outfit.

YOSSARIAN
That's their problem.

DANBY
No. It's your problem. Because if you don't go through with the deal, they'll court-martial you.

YOSSARIAN
They can't, Danby. I've got them there. There's an official report saying I'm a hero.

DANBY
But Yossarian - there's another official report.

YOSSARIAN
What other official report?

522. (Cont'd)

DANBY
The one that says you were stabbed while attacking an innocent girl in the course of extensive black market operations involving acts of sabotage and the sale of military secrets to the enemy.

YOSSARIAN
What are you talking about? How can they -

DANBY
They can make up all the official reports they want to.

YOSSARIAN
Catch-22?

Danby nods.

YOSSARIAN
I don't believe they could prove their case.

DANBY
They'll have witnesses. Aarfy will swear that he saw you consorting with the enemy.

YOSSARIAN
I'll bet the bastard would.

DANBY
They can get all the witnesses they need simply by convincing them that destroying you is for the good of the country. And, in a way, they're right.

YOSSARIAN
In what way?

DANBY
Well - if you were court-martialled and found innocent, other men would probably refuse to fly missions. The military efficiency of this unit would be destroyed, our officers brought into disrepute. It's a terrible situation.

522. (Cont'd)

YOSSARIAN
I didn't create the situation.

DANBY
No - but you'll have to resolve it. Surely you don't want to go to jail.

YOSSARIAN
Surely not.

DANBY
And you don't want to fly any more.

YOSSARIAN
I plan to take the train everywhere.

DANBY
What else can you do?

YOSSARIAN
(Swinging his legs off the bed)
I can run away.

DANBY
Desert?

YOSSARIAN
I can hide out with the best of them.

DANBY
But Yossarian - they'll call you a coward. It's your country.

YOSSARIAN
Christ, Danby - I've flown fifty-five missions. I've been fighting for my country for three years. Now I'm going to fight for myself.

DANBY
Suppose everyone felt that way?

YOSSARIAN
Then I'd be a damn fool to feel any different, wouldn't I?

522. (Cont'd)

DANBY
But you'd need help. Where would you go?

YOSSARIAN
Maybe if I went over Cathcart's head -

DANBY
Cathcart's out.

YOSSARIAN
What?

DANBY
He was arrested by the CID and found guilty of military mal-practice.

YOSSARIAN
Is he in jail?

DANBY
They busted him to private. He's playing a tuba in the marching band.

YOSSARIAN
What marching band?

Danby points to the window.

DANBY
General Scheisskopf's marching band.

Yossarian gets off the bed and looks out the window.

YOSSARIAN
General Scheisskopf!

523. SHOT - THROUGH THE WINDOW

The entire squadron is marching around the airstrip in formation. A band is marching with them. On a raised platform, stands General Scheisskopf, shouting commands. Next to him stands Milo.

DANBY
General Scheisskopf has been given command of the entire area.

524. SHOT - YOSSARIAN

YOSSARIAN
What's Milo doing up there?

DANBY
Colonel Minderbinder? Milo made Scheisskopf a Vice-president of M&M Enterprises. They're going into business together after the war.

YOSSARIAN
(Sitting down suddenly)
We haven't got a chance.

DANBY
What about your other friends?

YOSSARIAN
I don't have any. Nately was blown to bits. McWatt killed himself. Hungry Joe's chopped in two. Clevinger's been disappeared. Dobbs was run over by Cathcart. Aardvark's a murderer. Doc Daneeka's a zombie. They're all gone. My only real friend was Snowden and I didn't even know him.

SOUND: RUNNING FOOTSTEPS

DANBY
What about Orr?

Tappman bursts into the room.

YOSSARIAN
The fishes ate him. Orr's at the bottom of the sea.

TAPPMAN
No he isn't.

YOSSARIAN
What do you mean?

TAPPMAN
Orr's in Sweden.

524. (Cont'd)

Yossarian stands and starts toward Tappman.

YOSSARIAN
What are you talking about?

TAPPMAN
(Trying to catch his breath)
After sixteen weeks at sea, Captain Orr was found washed ashore by a trio of Swedish Girl Scouts.

Yossarian throws his head back and lets out a bellow of joy.

DANBY
It's fantastic!

TAPPMAN
It's a miracle.

YOSSARIAN
Like hell it is!
(Tappman looks at him)
It's no miracle. He planned it that way. Don't you see? That buck-toothed goggled-eyed little faker.

DANBY
What?

YOSSARIAN
All those planes he landed in the drink. All that knot-tying and nutting and bolting and sail-making. All those dog biscuits he ate while we were stuffing Milo's mashed potatoes down our throats. That little bastard was rehearsing. He rowed to Sweden!

TAPPMAN
Imagine that. But it is a miracle. A miracle of human perseverance.

YOSSARIAN
Danby - where are my clothes. I've got to get out of here.

DANBY
Where are you -

524. (Cont'd)

YOSSARIAN
Never mind the clothes. I don't need them.

Yossarian moves toward a window.

DANBY
Chaplain - you've got to stop him.

YOSSARIAN
I'll go like this. They'll never recognize me without my uniform on.

DANBY
Are you crazy?
(To Tappman)
Is he crazy?

TAPPMAN
Sweden - imagine that? And if he can do it - so can we. We can all persevere.

YOSSARIAN
You're damn right we can.

DANBY
This is insane!

TAPPMAN
Sweden must be lovely this time of year.

DANBY
How can you get there? You can't even row!

YOSSARIAN
I can get a boat to the mainland. I can get to Rome. Maybe I can find that girl and take her with me. Danby, you dope, don't you see? There <u>is</u> hope after all.

DANBY
They'll catch you. They'll bring you back.

524. (Cont'd)

TAPPMAN
(Grabbing Danby)
No they won't! We can help. We can say - I don't know - but we'll say something.

Yossarian starts to climb out the window.

YOSSARIAN
Hey Chaplain - want to come with me?

TAPPMAN
Oh - I'd love to. But I'm afraid. I really am. But I want to stay. I want to see the look on Cathcart's face. And Scheisskopf, too. I'm not afraid of them any more. Next time I see them, I'll - I'll punch them in the nose.

Tappman starts to shadow-box.

YOSSARIAN
That's the spirit, Chaplain.

DANBY
But Yossarian, what about Colonel -

YOSSARIAN
The hell with them.

DANBY
But this might actually help them. Have you thought of that?

YOSSARIAN
Let the bastards thrive. I've got responsibilities of my own. Give me a break, Danby. What do you say? Will you let me catch that ride?

DANBY
(He runs to Yossarian)
Here - you'll need money.
(He takes money out of his pocket and gives it to Yossarian who stuffs it into his T-shirt)
This is all I've got.

524. (Cont'd)

YOSSARIAN
Thanks, Danby.

DANBY
Be careful, Yossarian. You'll be on the run with no friends. You'll live in constant danger of betrayal.

YOSSARIAN
I live that way now.

DANBY
Hurry up for God's sake.

TAPPMAN
The girls in Sweden are so beautiful.

Yossarian is almost out of the window. Beyond him, we can see the start of the forest along one side of the base.

YOSSARIAN
So long, Chaplain.

TAPPMAN
How do you feel, Yossarian.

YOSSARIAN
Fine - except I'm scared to death.

TAPPMAN
Good. That proves you're still alive.

DANBY
You'll have to keep on your toes every minute.

YOSSARIAN
I'll keep on my toes.

TAPPMAN
You'll have to jump.

YOSSARIAN
I'll jump.

Yossarian leaps from the window out of sight.

525. SHOT - TAPPMAN AND DANBY

watching.

526. EXT. BUILDING - (DAY)

Yossarian gets to his feet and starts running toward the trees.

DANBY'S VOICE
Jump, Yossarian!

527. WIDER ANGLE

Yossarian leaps over a rock.

528. HIGH ANGLE - INCLUDING HOSPITAL AND NEARBY BUILDINGS

Yossarian is running toward the woods.

TAPPMAN'S VOICE
Jump, Yossarian!

Yossarian jumps over a fence that runs along the border of the field.

529. VERY HIGH SHOT - INCLUDING THE ENTIRE BASE

The squadron is parading in formation in the center of the airstrip. Six B-25s with M&M ENTERPRISES written across them are flying overhead. Way off in one corner, Yossarian can be seen almost at the line of trees that becomes a forest.

TAPPMAN & DANBY'S VOICES
JUMP!

The little figure seems to jump and disappear into the woods.

THE END

6-21-68

ORIGINAL